

729

CINEMA SAMACHAR

Vol. 11

JAN. 1939

No. 5

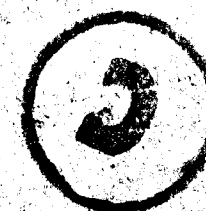
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CINEMA SAMACHAR

MADRAS
FILM DIARY
1939.

(WITH DIRECTORY)

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APPLY IMMEDIATELY TO :

CINEMA SAMACHAR,
MOUNT ROAD P. O.,
MADRAS.

Coming with Hurricane speed!

SARASWATI PICTURES'

New Year's Mightiest Mythological Hit!

BHAKTA KUMANA

OR

RAJA YOGI

(IN TAMIL)

FEATURING:

Tamilnad's Screen Siren

T. P. RAJALAKSHMI, V. A. CHELLAPPA

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HERE IS A NEW!



**SPECIALLY ADAPTED
FOR
INDIAN REQUIREMENTS
Rs. 7,500**

4,000 feet Spool Boxes ; Automatic Feed Arc Lamp ;
Famous Rotary Stabilizer Sound Head—these are
some of the features of the new Equipment spe-
cially made for the Indian Market offers.

The entire resources of the vast RCA
organization and factories have
been utilised to produce this
apparatus of unequalled
precision & quality.

EASY PAYMENTS ARRANGED

FAZALBHOY LTD.

Sole Representatives for Western
and Southern India

1/18, Mount Road

::

MADRAS.

CINEMA SAMACHAR

THE OFFICIAL ORGAN OF THE MADRAS FILM LEAGUE

DEVOTED TO FILM INDUSTRY & ART

Vol. II

JANUARY 1939

No. 5

Need for Enquiry

A significant resolution passed at the recent provincial film conference, put forward a plea for an enquiry into the conditions of film industry in Madras presidency. There can be no two opinions on the need and efficacy of such a move at the present juncture. The reasons are not far to seek. There is no major industry, which lacks so deplorably the uses and advantages of a statistical study of its conditions, as film trade. Secondly, the only document relating to Indian films, over which several thousands of the poor tax payer's money have been expended—we mean, Rangachariar Report—is to-day neither authoritative with the Government, nor is it useful to the members of the industry, apart from its being now a completely out-of-date review. Thirdly, the progress of motion picture industry, of late, has not been as satisfactory as it should be. Fourthly, despite the fact that the industry has this year attained 25th year of its existence, it is a pity that either the public or the Government or even the keen businessmen working in this industry, should be woefully oblivious of the present day conditions and features of the trade. It is therefore evident that an enquiry into the trade conditions, is all too welcome on all hands and we trust the Madras Government ere long, will move in the matter and thus give an impetus to this trade in the interests of economic re-generation of the country.

ADVERTISEMENT TAX IN MADRAS

REDUCED RATES ANNOUNCED

Mr. G. Abdul Sattar, Revenue Officer, Corporation of Madras, issues the following notification dated 24th December, 1938, Re: Advertisement Tax:

Public notice under Section 98-A (2) of the Madras City Municipal Act IV of 1919 as amended by Act X of 1936 regarding modified schedule of rates of the Advertisement Tax levied with effect from 20th April, 1938.

It is hereby notified under Section 98-A (2) of the Madras City Municipal Act IV of 1919 as modified up to 15th May 1936 that the following resolution has been passed by the Council of the Corporation of Madras in its proceedings dated 22nd December 1938 for adoption of the modified schedule of rates for advertisement tax levied under Section 129-A of the Act from 20th April, 1938.

"With the previous sanction of the Government contained in G. O. No. 4699 L. A., dated 26-11-1938, this Council resolves in modification of the original rates of advertisement tax the following schedule of rates be adopted and the same to be given effect to from 16th August, 1938".

As required under Section 98-A (3) of the Act, the sanction of the Local Government will be obtained for the purpose of carrying into effect the resolution referred to above.

SCHEDULE OF RATES

(Modified as per resolution of Council dated 22-12-'38)
Present rate—

1. In respect of advertisements on cloth hung across streets, the rate of advertisement tax shall be Rs. 10 per calendar month or less in a street 10 ft. to 20 ft. broad and Rs. 20 per calendar month or less in a street 20 ft. broad up to 50 ft. This kind of advertisement will not be allowed in streets broader than 50 ft.

	Per week of seven days. Rs.A.P.	Per calendar month Rs.A.P.	Per year. Rs.A.P.
In respect of advertisements on hoardings, walls, posts in the form of non-illuminated sky signs			
(a) For a space not exceeding single royal ..	0 0 6	0 2 0	
(b) For a space over a single royal and up to 10 sq. ft. ..	0 2 0	0 6 0	4 0 0
(c) For a space over 10 ft up to 25 sq. ft. ..	0 2 6	0 8 0	5 0 0
(d) For every additional 25 sq. ft. or less ..	0 2 0	0 6 0	4 0 0
Posters:—			
(a) For space not exceeding a single royal ..	0 0 6	0 2 0	...
(b) For space not exceeding double royal ..	0 1 0	0 4 0	...
(c) For every additional 10 sq. ft. or double royal ..	0 0 9	0 3 0	...
(a) For hackney vehicle other than motor car or lorry or any other means of conveyance propelled by electrical or mechanical power ..	...	3 0 0	...
(b) For each motor car or lorry or any other means of conveyance propelled by electrical or mechanical power ..	...	10 0 0	...
Advt. Boards carried by Sandwich Boardmen ..	...	11 0 0	...
Illuminated advts. & skysigns:			
(a) For space up to 5 sq. ft. ..	...	$\left\{ \begin{array}{l} 1 \ 0 \ 0 \\ 1 \ 8 \ 0 \\ 1 \ 4 \ 0 \end{array} \right\}$	Present rates.
(b) For space above 5 sq. ft up to 25 sq. ft. ..	...		
(c) For every addl. 25 sq. ft. ..	...		
Advertisements exhibited on screens by means of lantern slides ..	...	1 4 0 per slide.	...

IS CINEMA TO BE MUNICIPALISED?

MADRAS CORPORATION'S NEW POSE

[THE Madras Corporation, at its meeting held on Jan. 10, 1939, proposed to build and run a cine theatre, of its own, perhaps with the motive of earning large thereby sums. We cannot afford to discourage the city council in its high ambitions, but in this matter, we have genuine apprehensions of the competence of the Corporation, for it is a very very bold venture indeed !!

We would, however, like to re-produce the proceedings of the Corporation on the subject.—Ed. C. S.]

An ordinary meeting of the City Corporation Council was held on Jan. 10, with Mr. K. Venkataswami Naidu, the Mayor, in the chair.

The report of the Committee appointed by the Council to examine the question of municipalisation of utility services was then taken up for consideration.

Mr. Satyamurti then moved the following resolutions :

"This Council resolves that a printing press be opened as early as possible and that provision for the same be made in the next year's budget.

"This Council resolves to open one model talkie in Theagarayanagar as an experiment and requests the Commissioner to provide for it in the next year's budget.

"As regards the question of centralised bus service, this Council requests the Commissioner to put proposals for municipalising the entire transport of the Madras City on a monopoly basis.

"This Council reiterates the recommendations already accepted by the Council more than once in favour of municipalisation of all the markets in the City.

"This Council requests the Commissioner to put up proposals as early as possible for opening a Corporation Dairy Farm."

Mr. Satyamurti said that by accepting the resolutions they would be showing that they were in earnest in the matter of municipalising public utility services. The credit of the City was high and the credit of the Madras Government was higher still. Therefore, there would not be any difficulty in raising the necessary funds by means of loans. They had reached the limit of taxation. If possible they must reduce the incidence of taxation for the poorest in the city. But they were in need of more resources and this could be had only by going in for remunerative enterprises.

In reply to a question put by Dr. P. B. Annangrachi, the Commissioner stated that the site reserved for a talkie in Theagarayanagar had been sold out. But other sites were available for the purpose.

" RYTU BIDDA "

SARATHI FILMS' SECOND SOCIAL HIT



MADRAS, Jan. 16.

On the auspicious Sankaranthi Day, Jan. 14, 1939, Sarathi Films Ltd., commenced shooting their Second Social Picture " RYTU BIDDA " at the Motion Picture Producers Combine Ltd., Spring Gardens, Mount Road, Madras. There was a large gathering of distinguished visitors including many from the Districts.

Sir Kurma Venkata Reddi Naidu, Ex-Governor of Madras presided and Mr. K. Subrahmanyam B.A., B.L., Cine Director, switched on the Camera. The guests were treated to sweetmeats and pansupari.

The premises of the studio were decorated with agricultural implements, and cattle were tied at the gate which gave the premises a rural atmosphere befitting the subject of the picture to be taken, which deals with the problem of the Zamin Ryot.

Mr. Aziz Mahomed Ghouse said that the resolutions moved by Mr. Satyamurti were high-sounding. The speaker did not think that much could be done in the direction. Years ago they had decided on the municipalisation of markets, but he was afraid it would take many years more before they municipalised the same and the schools. He would like the Council to concentrate its attention on the question of drinking water and to see that the City had sufficient supply of pure water. Talkies, telephone and other services required the expert hands to run them and the example of the Corporation Workshop should be a warning to them not to venture into those fields.

Dr. U. Krishna Rao moved that instead of putting up a scheme for a talkie at Theagarayanagar, the Commissioner might put up a scheme for the construction of a model talkie in some locality where it would be remunerative. He also moved that the Commissioner be requested to put up proposals for the production and supply of electricity to the City and that the proposals be placed before the Council within six months.

Mr. S. Satyamurti accepted the amendment of Dr. Krishna Rao and the resolutions as amended were accepted by the Council.

After disposing of a few items in the proceedings of the Standing Committees requiring the sanction of the House, the meeting was adjourned to the 17th instant.

Await !

SRIRANJANI'S SENSATIONAL
SCREEN HIT

SHAKTI MAYA

depicting the fight for superiority between

SHAKTI & SIVAM

STARRING;

The Shining Star Society

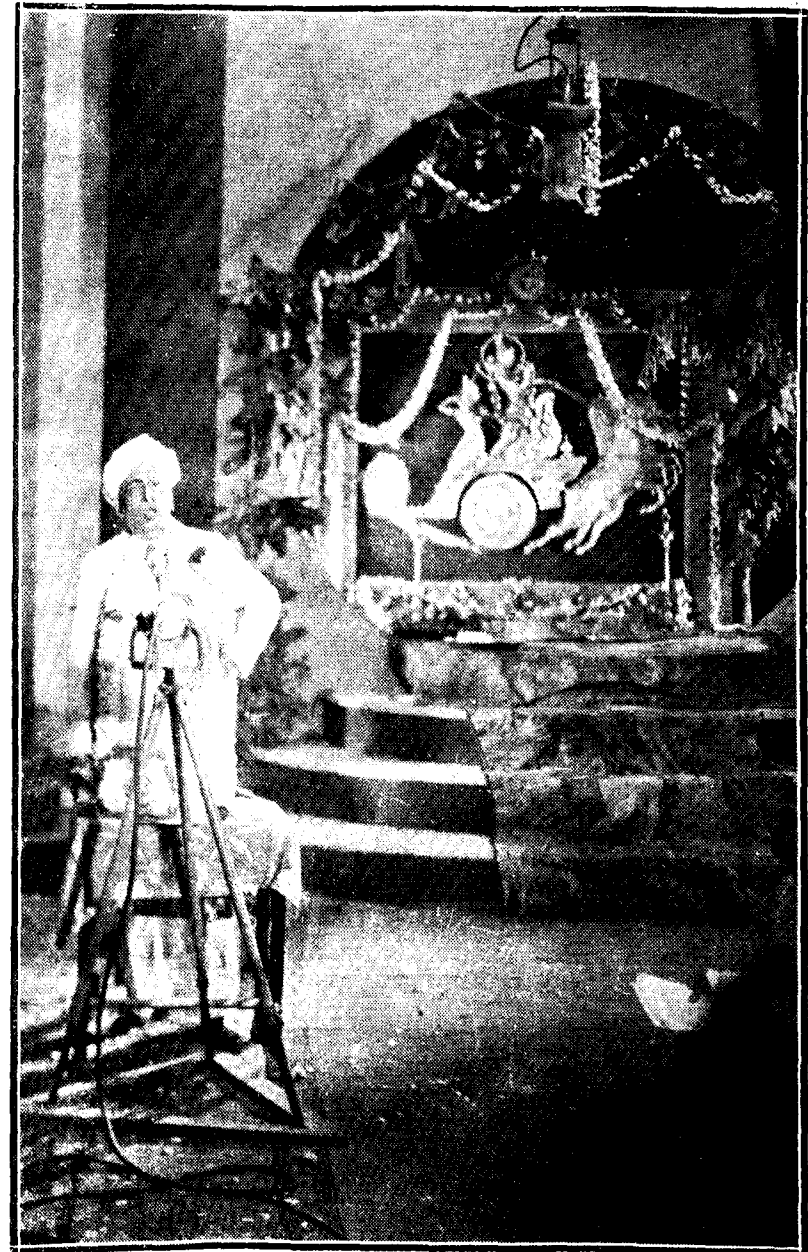
Directed by : H. S. METHA

Studio : THE MOTION PICTURE PRODUCERS
COMBINE LIMITED.

All Rights Controlled by:

THE
MADRAS UNITED ARTISTES CORPN.,

7, Bells Road, Madras.



Inauguration of "Rytu Bidda" Sarathi Films' second social hit
Hon'ble SIR K. V. REDDI'S INAUGURAL SPEECH.

Miss. SHANTAKUMARI



IN
"BALAJI"
 (TELUGU)

The pleasant function commenced with Nagaswaram and Bharatanatyam by famous Kuchipudi Bhagavathar Mr. Vedantham Raghavayya.

Sir Kurma Venkata Reddi Naidu in his address paid a tribute to the services rendered to the cause of Harijans by Mr. Ramabrahmam, the Director, through his picture 'MALA PILLA'. He hoped that the same services would now be rendered by Mr. Ramabrahmam to the cause of the ryot which he has espoused.



Mr. RAMABRAHMAM

Mr. Ramabrahmam in a neat speech said that he believed that Art had a purpose and his pictures too had the same. The cause of the Zamin Ryot was now prominent. Mahatma Gandhi brought up the problem of the Daridranarayana. Mr. Ramabrahmam also announced that the present picture was dedicated to the late Dewan Bahadur Bollini Munuswamy Naidu Garu, some time Chief Minister for the Madras Government, who was a great friend of the ryot.

Mr. T. Raghava who is taking the role of the ryot in the picture spoke on "Government and Film Industry". He stressed the need for state aid to the Film Industry and said the Modern Art in

general and films in particular were going away from life instead of depicting it.

Mr. K. Raghavayya Chowdary recited songs from "RYTU BIDDHA". The Secretary, Motion Picture Producers Combine Ltd., proposed a vote of thanks.

The function came to a close with MANGALAM.



A NEW MECHANICAL WONDER

THAT WHICH INJECTS COLOUR INTO COLOURED MOTION PICTURES

(By JANETTE REX)

A NEW mechanical wonder is the new spectrophotometer that injects further color into colored motion pictures, and will undoubtedly prove of considerable value to the motion pictures industry.

This robot color wizard has just been installed in Walt Disney's Hollywood studio, and is the only machine of its kind.

Employing electric eyes, revolving prisms and lenses as substitutes for human eyes, the apparatus forces every color sample, no matter how subtle its hue, to write automatically its distinctive qualities. In other words every color automatically "fingerprints" itself.

As a result of the invention of the recording photoelectric spectrophotometer by Professor Arthur C. Hardy of Massachusetts Institute of Technology, colors have been invested with a new immortality. No matter how faded they may become, years later they can be reproduced as long as their corresponding fingerprints are kept on file.

Color differences are so small that only the eye of the artist can detect them, are analyzed in detail. According to studio technicians a permanent record can be obtained that would have required two days of intensive experimentation and calculation, before the machine was perfected. The record, obtained merely by inserting the sample under a clamp and pressing a button, consists of an automatically plotted color or curve, the shape of which varies for every imaginable hue.

Scientists tell us that without light there would be no color, and that if all light were produced by waves of the same length, there would be but a single color. But they have discovered that light waves that the eye can perceive, range in increasing length from violet, blue, green, yellow, orange through red.

Ordinary white light consists of mixture of all these waves. When such a mixture strikes blood, for example and is reflected to the human eye, the blood gives the sensation of red, a smaller percentage of the red waves having been absorbed by the blood than waves of other colors.

With a moving pen, the color "fingerprint" machine, records on graph paper precisely what percentage of violet, blue, green and other colors which strike the sample in the form of white light are reflected and what percentage of each class of wave lengths is absorbed.

Each color records its own distinctive "signature" on the recording paper. Soon it will not be necessary to send colors of material back and forth from Hollywood to Paris. A few numerals transmitted by air or wire, will make it easy to plot the desired color curve as a guide to reproducing the exact shade.

Prof. Hardy is reported to have proved that his device provides a reliable method of identifying materials used in each and every color mixture. Paint manufacturers assert it affords the first scientific method of standardizing colors. Some of the courts have decided that "fingerprints" are admissible as evidence in criminal cases.

Technicians in the Walt Disney studio believe, that while this machine is still in its experimental stage, it will never replace the work of artists. However, a scientist has been employed to direct the moods of the mechanical man.

Should this color robot become practical, hundreds of young artists will be unemployed. At present, the inside of the Walt Disney, Looney-Tunes, and other cartoon studios, looks for all the world like the interior of a university or college.

LONDON "VIEWED" IN NEW YORK

A SENSATION IN TELEVISION HISTORY

LONDON, Jan. 2.

THE British television programmes from Alexandra Palace have been seen and heard in New York. This astonishing news was transmitted to the B. B. C. by the Riverhead Station in New York. The official radius within which television reception is guaranteed by the B. B. C. is twentyfive to thirty miles. It is realised that reception over a distance of three thousand miles is only possible in exceptional conditions, but the news of the event has caused a sensation in the radio world.—(Reuters).

MINERVA

PHONE
4026

THE DE LUXE CINEMA PRESENTS
CENT PERCENT ENTERTAINMENT PROGRAMMES

From Sat. 21st Jan. '39.

CLARK GABLE, CLAUDETTE COLBERT in
"IT HAPPENED ONE NIGHT"

Coming Pictures:

CONRAD VEIDT and ANNABELLA in
"UNDER THE RED ROBE"

JESSIE MATHEWS in
"SAILING ALONG"

MARLENE DEITRICH, GARY COOPER in
"DESIRE"

JOAN CRAWFORD, FRANCHOT TONE in
"GORGEOUS HUSSEY"

DAILY 3 SHOWS * Morning Shows Saturday & Sunday

REMEMBER MINERVA IS THE ONE THEATRE IN MADRAS
WHICH PROVIDES BEST COMFORT
FOR CINEMA-GOERS.

FILM MERGER IN BOMBAY

CINE FINANCE & BANKING CORPORATION OF INDIA LTD.
BOMBAY, Jan. 7.

THE Associated special Service announces the following news:
A Company called the "Cine Finance and Banking Corporation of India, Limited", has been registered in Bombay with an authorised capital of one crore of rupees.

This Corporation will not undertake general banking but has been formed for the purpose of financing and controlling a series of seven departments which will be formed as subsidiary companies. Each of these companies will be conducted separately by experienced executives.

The Chairman of the Corporation will be Lt. Col. Sir Richard Temple, Director of the Bombay Talkies, Limited, and the Registered Office of the Company will be in Bombay.

CINEMA HOUSES IN CALCUTTA

Question of Location Disposed of

A Calcutta message dated Jan. 6, 1939, states as follows:

Whether a recent resolution of the Calcutta Corporation, placing an embargo on the issue of licences for Cinema houses or theatres either in front, or in the vicinity, of an existing one in certain congested parts of the City, was in the interest of the public or not, was the only business before a meeting of the Corporation this evening. The meeting was requisitioned by 27 City Fathers, who considered the resolution to be against public interest and moved for its recession.

A point of order having been raised to the effect that the requisitionists were too late in taking the matter up, as the Commissioner of Police had already been asked to take the necessary action on the Corporation's decision, the Mayor ruled the motion out of order.

MR. JIMMY ROOSEVELT

U. S. A. PRESIDENT'S SON BECOMES FILM MAGNATE

NEW YORK, (By Mail)

Mr. Jimmy Roosevelt son of the President of the U. S. A. has been appointed Vice-president of a film studio. He is now getting his first "tips" about the motion picture business from his new boss, Samuel Goldwyn.

It's Coming to break all records and
make new ones !

LUCK !

LUCK !!

LUCK !!!

(TO ONE AND ALL THE CINEMA FANS)

Direction : S. D. S. YOGI

Music Direction :

SARMA BROTHERS

Produced at :

THE NEWTONE STUDIOS

Ready for Booking :

THE MAYURA FILMS LTD.,
MADRAS.

HEAR THE SONG HITS FROM ODEON RECORDS

FILM INSTITUTIONS



JYOTHI & COMPANY

Raja Yogi or Raja Kummanam—that classic heart-appeal story of Southern India - has gone into production on a lavish scale in Tamil at the Jyoti Studios, Bombay, as a Saraswati Picture. Under the capable direction and Supervision of Mr. Ranga Rao, Raja Yogi Kummanam is being borne upon the shoulders of that ideal pair - Rajalaxmi and Chellappa supported by a well chosen Tamil unit.

No studio resources are being spared to make Raja Yogi Kummanam the best South Indian production made to date. There are to be seen special sets that will easily be the envy of movie-makers and so complete have been the advance preparations that production goes ahead on greased wheels. Rajalaxmi and Chellappa are out to give a musical dressing to this picture surpassing the best known performances of the kind hitherto.

For sheer cultural value and as a measure of the spirit of sacrifice South India's gorgeous past is capable of showing, there is no subject to beat Raja Yogi Kummanam the well-known text-book in South India's schools.

The picture is progressing rapidly to completion with a team spirit so essential to the success of such a big subject.

FILM CITY NEWS

"Industrial India", the General Films' Picture at the Royal Opera House now in its 8th week, has earned its place as one of the most successful pictures which have been released during the past few months. It bids fair to pass into its third month with unabated enthusiasm on the part of the public.

"Industrial India" has many titles to public favour, the most important of which is that it is first and foremost an entertainment picture. No doubt, it contains a great message, that of industrialization. But its attraction is that it keeps our attention engaged from the first minute to the last. There is no boredom anywhere in its length of nearly 14,000 feet. It sends the audience into roars of laughter more frequently than most other Indian pictures do.

The individual performances of the cast are also extraordinarily good. Of Shobhana Samarth and Prem Adib it is needless to speak. The former has established her claim to a front rank place among Indian screen stars. And the latter is that rare phenomenon, the hero who can sing exceptionally well. Baby Indira, K. N. Singh, Aundhker, wasti and indeed each and every member of the cast has come outstanding work.

PATI PATNI

General Films' next release, *Pati-Patni*, will shortly be seen at a Bombay theatre. In this also Shobhana Samarth is playing the leading role as a young and fashionable widow. Opposite her is R. Wasti with Amina of "Chandrarao More" fame appearing as his young orthodox wife. The eternal triangle is here made to serve a new purpose and becomes the heart of an entrancing drama. Lalla Yakub appears as the villainous secretary and K. N. Singh as an unscrupulous money-lender in *Pati-patni*.

Bombay films fans have indeed a treat in store in General Films' next picture

SITARA

Mr. Ezra Mir's film for Everest Pictures, Ltd. which is being shot at Film City is going on fast. The huge cast he has assembled together in their Gipsy Costume with all the appurtenances of a camp life have converted the Tardeo Studio into something very foreign looking indeed.

SARASWATI CINETONE

IT was a day in the first week of January of the New Year—and almost midnight—mercury somewhere near 43—rains pouring in torrents with cold blast and crowd of about 500 men women and children, ill clad at that, climbing the hundred odd steps from the banks of the Holy river Ganges to take shelter in the temple of Shiva—the only place where they could take shelter from the turbulent elements.

But, believe it or not—this is not a fiction of imagination—a faithful description of a mighty scene in SARASWATI'S forthcoming picture "IT'S TRUE" being directed by that versatile artist CHOWDHARY, and all the above effects were created by the studio technicians. To work in that cold blast was something of a courage and those who appeared in this particular scene deserve no end of praise.

"IT'S TRUE" will be released for the first time at the "CENTRAL CINEMA" Bombay and several other important stations throughout India will follow suit. "IT'S TRUE" covers one of the most important themes of the present day topics and Director CHOWDHARY and DADASAHEB TORNEY are sparing no pains to present it with all the resources at their command. ROSE and MOTILAL are the principal stars.

"BHAGWA ZENDA" another Maratha Historical subject is also well under way—and the unit is proceeding to Bor State for outdoor scenes early next week.

JESSIE MATHEWS

IN

"SAILING ALONG"

Coming to Minerva Talkies, Madras

Miss. USHA



who acts in
"RAJA GOPICHAND" & "IT'S TRUE"
SARASWATHI CINETONE'S PICTURES

Miss. RATAN BAI



in "Mr. X"
PRAKASH'S NEW HINDI PICTURE

7/1
N.M. 21.00
12/24

GRETA GARBO



IN
"NINOTCHKA"

LUCK—This Tamil picture of Messrs Mayura Films Ltd., is ready for release in important centres. Suryakumari, V. V. Sada-gopan and Chellam are featured. Mr. S. D. S. Yogi directed.

BALAJI—This Telugu picture of Messrs. Famous Films, Nellore, is being given final touches by Mr. P. Pulliah, Director. It will be released early next month.

VARA-VIKRAYAM—This Telugu social picture is being produced by Mr. C. Pulliah at East India Film, Co., Calcutta.

A correspondent writes: Mr. G. R. Varadachar, Gandhi Road, Extension, Salem, acted as the villain (as Maya-mayavan himself) in "Mayamayavan" production of the Modern Theatres Ltd.

VANDEMATHARAM—This Telugu social picture which is being produced by Messrs. Vuahini Pictures, is nearing completion. Leading players like Kanchanamala and Nagayya are featured in the picture. Mr. B. N. Reddi is directing. It is expected to be a big success.

Their topical "Andhra Mahasabha", which was press-shown a few days ago was acclaimed as the most successful picture which compares very favourably with any foreign "short". We therefore legitimately expect the same success, or even greater—in their "Vandematharam" also.

Congratulations to Sir A. R. Mudaliar

We offer our hearty congratulations to Sir A. Ramaswami Mudaliar Kt., upon his appointment as the Commerce Member, Government of India. Sir Ramaswami, as is well known, evinces keen interest in the progress of the motion picture industry in India. As the first president and promoter of the Madras Film League, he has done already a great service to the art and industry. We pray that under his stewardship, film industry will receive due recognition on all hands and substantial aid from the powers that be.

Congratulations to Director Ramabrahmam

We have great pleasure to convey our warm felicitations to Director G. Ramabrahmam upon his unanimous election as the Managing Director of the Motion Picture Producers Combine Ltd., Teynampet, Madras. Mr. Ramabrahmam is not only a very prominent film Director but he is easily one of the foremost leaders of the film industry in South India. We are sure that the Combine will prosper from strength to strength under his management.

A BIG EVENT IN SCREEN HISTORY !

A bigger Problem very well Solved

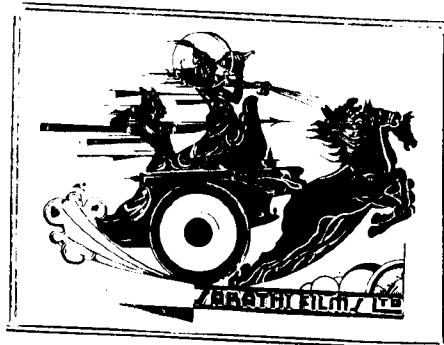
A WAIT !

RYTU BIDDA

(SARATHI FILMS' Second big hit)

Starring :

**SURYAKUMARI, PADMAVATHI,
T. RAGHAVA, KOSARAJU
RAGHAVIAH CHOUDARY,
SURI BABU and others.**



For particulars :

SARATHI FILMS LTD.,
Production Office • 159, Lloyd's Road,
ROYAPETTAH, MADRAS.

A NEW PRINTER BUILT FOR DUFAY

THE general principles of copying film by the Dufaycolor Printer are the same as those obtaining in most modern rotary contract film printing machines.

The negative and positive are brought from their respective take-offs and come together on a curved gate incorporating an exposure slit. The positive film passes over a constant friction sprocket. The two films, after leaving the gate, pass over a common sprocket which is driven through a mechanical filter. The tension obtained between the driven sprocket and the friction sprocket maintains the two films in close contact with the exposure slot in the gate.

After leaving the driven sprocket the picture negative is taken up on the spool. The positive material with the picture printed on it then passes to a second printing head, where it comes into contact with a sound negative, and eventually the "married" print is spooled up at the end of the machine. The two heads may be used either simultaneously or independently of one another.

LIGHT SOURCE

The light used for printing Dufaycolor consists of a 500-watt Tungsten lamp, the light from which passes through a special red glass filter on to a prism. This prism turns the red beam through an angle of 90 deg. and passes it through the arc of a 400-watt mercury high-pressure discharge tube. The combined light from the two lamps is now taken through a liquid didymium-chloride filter. This filter has been evolved after considerable research, and its function is to pass to the colour wavelength bands necessary for printing Dufaycolor stock. Above the didymium-chloride cell is a sliding filter holder for a compensating filter which incorporates a patented filter aperture of special form and dimensions.

LIGHT CONTROL

The printing light is under control both for (a) Intensity, (b) Colour. In the case of (a) there are three neutral filters of different densities mounted in slides which are inserted into the light track automatically. In the case of (b) there are six colour filters in similar slide mountings. These slides are operated by solenoids, which in turn are controlled through the well-known Vinten synchronously moving-band principle, which operates as follows:—"The negative to be printed is placed on the grading machine and this punches a parchment band 15 mm. wide with the combination of light intensity and colour correction which is required. As the negative is wound through the grading machine, the paper band moves in a ratio of 1 : 100 with the negative, and at each requisite change of

light the chart is punched accordingly. This method obviates any mutilation or damage to the negative, and the chart once punched will last for the printing of 100 copies. When printing, the chart is placed on the machine and the negative laced with its synchronising mark at the printer gate. When the machine is started, the light changes into action at the point determined on the grader; the whole process from then on is fully automatic. The light for the sound printing head is a normal 100-watt Tungsten lamp which is used in conjunction with a deep blue filter.

FROM STEP TO STEP

Progress of R. C. A.

Two Bombay Houses Install R.C.A. Photophone:—Two Bombay houses viz. the Venus at Parel and the Victoria Talkies have installed R.C.A. Photophone equipments with Simplex Projectors and Strong Arc Lamps. The installation at Venus was done in record time without disturbing their usual shows.

Paramount Talkies, Poona:—Messrs. Paramount Film Co., of Bombay have taken over the management of the Poona Central Talkies and have renamed it "PARAMOUNT TALKIES". They have changed the sound equipment and installed an R.C.A. Photophone Double Equipment with Super Simplex Projectors and Strong Arc Lamp.

A New Cinema for Mungeli:—Messrs. Nadam Bros. of Bilaspur (C.P.) who bought an R.C.A. Photophone equipment last year have placed a repeat order for their theatre at Mungeli.

Two Cinemas in Madras Install RCA Photophone:—*Star Cinema, Bellary, Contracts for one More R.C.A.* The Madras branch of Messrs. Fazalbhoy Limited, have sold an R.C.A. Photophone Double equipment with Super Simplex Projectors for the new cinema at Bellary. The proprietors are already operating an R.C.A. Photophone and their repeat order shows the confidence they have in R. C. A.

Gaiety Talkies, Trichinopoly:—Messrs. Fazalbhoy Limited, Madras, have secured one more order viz., they have sold one R.C.A. Photophone equipment with Super Simplex projectors to the Gaiety Talkies, Trichinopoly. We are informed that this installation replaces another equipment.

Vuahini Pictures, Madras:—Messrs. Vuahini Pictures, Madras, have placed an order for one of the latest model Eyemo cameras, model 71-P fitted with prismatic focussing magnifier and flat base.

MISERABLE LOT OF TOURING CINEMAS DEPLORABLE STORY FROM RURAL PARTS FIRE DISASTER AT PUDUKAD AND LICENCE DISPUTE AT KALAHASTI

TRICHUR, Jan. 6.

The Standard Talkies, a touring cinema, was set on fire about 9 p.m. on Wednesday, when a show was being held, by some unknown persons at Pudukad, seven miles from Trichur, Cochin State. The tent, films and other property belonging to the company were destroyed.

It appears there was an altercation that night between some persons outside the tent and the company servants over a trifling affair and that shortly after the tent was stoned by some people. The audience rushed out. The tent was ablaze and there was a stampede. The magistrate and the police were soon on the spot and with the help of the people brought the fire under control.

Serious damage is reported.

Mr. K. A. Davis, proprietor of the company, was away on tour at the time of the tragedy.

Cinema Licence Dispute in Kalahasti.

KALAHASTI, Dec. 29.

The case of an unfortunate proprietor of Saravana Touring Talkie, Kalahasti, whose licence has been cancelled and against whom the president of the Panchayat Board has taken action—reveals the miserable lot of an exhibitor in the rural parts of the Madras Presidency.

The case is as follows:

A piquant situation has been created in Kalahasti in connection with the granting of licence to the Saravana Touring Talkie. The President of the Panchayat Board, who had been granting the licence for the past two years, refused to grant licence on December 12. Thereupon the Proprietor of the Talkie applied for licence to the District Collector of Chittoor, who dismissed the petition saying that an appeal was lying before the Sub-Collector of Chandragiri. The proprietor then applied to the Sub-Collector, Chandragiri, on Dec. 22 and got the licence. But the President of the Panchayat Board intervened, saying the Sub-Collector had no jurisdiction to grant that licence, and that he alone had the power as per the amended Act. But the Sub-Collector dismissed his application and Proprietor appealed to the District Collector of Chittoor, who revoked the order of the Sub-Collector, so that the licence granted ultimately cancelled.

The President of the Panchayat Board has now taken action against the Proprietor of the Talkie for having run the show without a proper licence from December 15 to 28.

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MIRACLE OF MAKE-UP

SAGGED FACES BEING PREVENTED

(By Max Factor, Jr.)

MAKE-UP, together with its accessory creams and skin lotions, can work miracles in preventing, correcting, or at least minimizing the appearance of unattractively sagging face lines.

Naturally, make-up itself can but serve to conceal or detract from the obviousness of sags at the corners of the mouth, drooping cheeks, or tired flabby under-eyelids.

EXERCISE

But the patting, upward motions which are the correct ones for the application of any cream, astringent, cologne, or face lotion can offer more than a mere concealment of drooping facial features.

These motions can be of great aid in preventing the appearance of sagging features. And, if the sags already have formed, observance of the principles of these motions of application will very often strengthen the facial muscles to a point where they may even disappear in some cases.

Frequent applications of cold towels, or ice wrapped in a towel, together with the same brisk, upward slapping motion which I have mentioned, are excellent supplementary devices for stimulating and tautening the facial muscles.

DROOPING MOUTHS

The most common of all "tired face" manifestations is the mouth which droops downward at the corners. This is one of the most damaging of all known detriments to beauty and charm.

The deep little pockets of flesh at the corners of the mouth serve to accentuate a "pulled down" expression of this sort. The matter is made worse by the fact that too many women skip over these depression when applying their face powder. And the application of lip rouge in these corner pockets is a still worse offence.

Now for the proper procedure in concealing the unglamorous drooping of a mouth with make-up.

When powdering the face, the mouth should be held open in such a way that the corners are stretched taut. Thus, they will receive a smooth, and even application of powder.

Then, lipstick, the corners of the lower lip should be tinted to extend slightly beyond those of the upper lip.

The undesirable dropping effect is caused by the corners of the upper lip overhanging the lower. Thus, this lip-stick shortening of the upper lip dispels the "overhang" appearance.

But, above all, don't let your lip-stick get into those pocket-like folds of flesh which extend out beyond the corners of the mouth.

CHEEKS

Sagging cheeks can be concealed to some degree, but not corrected, with make-up.

Powder and rouge, over a foundation cream, will help to minimize sagging cheek muscles. And, since rouge acts as a shadow, it can be used to subtly subdue the sag of the fuller parts of the cheek.

But the use of skin fresheners, astringents, or colognes—or cold water or ice—applied with the upward slapping motion, can very often actually eradicate or at least lessen the objectional drooping appearance of the cheek muscles.

Tired, droopy eyes are usually marked by an easily discernable slackening of the lower lids. Dark circles under the eyes are often an accompanying condition.

More often than not, an increased quantity of sleep is a better remedy for this condition than make-up or anything else. However, this more sleep cure can often be augmented to advantage by the massage with a skin cream to help conditioning the muscles around the eyes.

As far as actual appearance goes—such eye droop sometimes may be nicely concealed by faintly outlining the eyes at the base of the lashes with an eyebrow pencil. This line should be extended beyond the outer corner of the eye with a slightly upward stroke.

FRANCES DEE

For illustration of the very tangible advantages of not allowing facial features to sag, I suggest that my readers simply view the countenances of almost any of their favourite screen stars with an analytical eye.

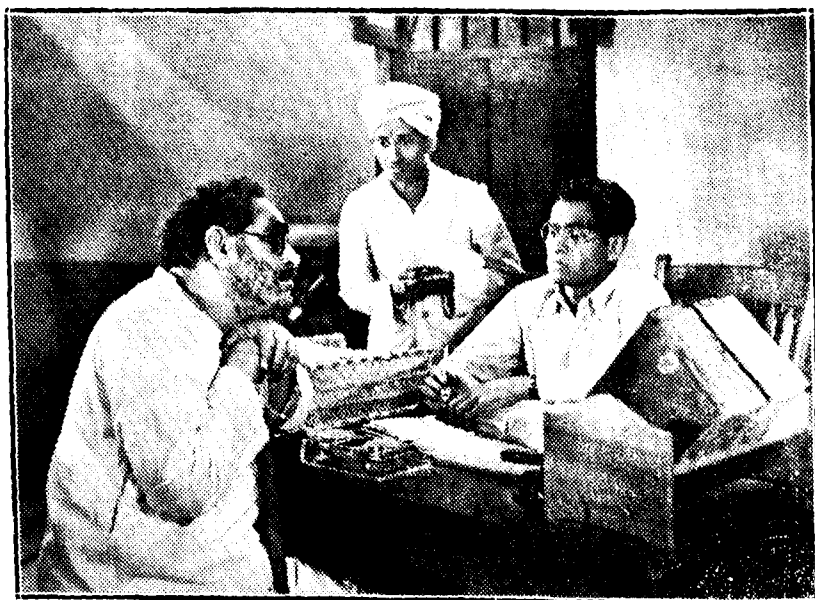
Frances Dee, Sonja Henie, Loretta Young, Danielle Darrieux, Rosalind Russell, Ginger Rogers—the list could eventually number scores—all of these glamorous ladies of Hollywood demonstrate in their every appearance the beautiful merits of "uplifted" facial features, as compared with haggard, drooping ones.

Make-up and its accessories definitely *can* be of great aid in concealing, correcting and preventing such sagging.

Miss. LAKSHMI DEVI



as Kantam in
"VANDEMATHARAM"
(TELUGU)



A scene from
"VARA VIKRAYAM"
 (Telugu)

BEAUTY SECRETS

ACHIEVING GLAMOUR UNDER DIFFICULTIES

(By MAX FACTOR)

A Famous artist once insisted that "No woman can be fascinating when she has a cold."

I must disagree to some extent with this statement.

A lady afflicted with a distressing cold may not particularly feel she's fascinating or glamorous—but I do know that she can possess the appearance of these desirable qualities, at least.

As is the case with almost any variety of ailment—a woman's sense of personal well-being is a greater one, when she has a cold, if she maintains her personal appearance by fully grooming her face and hair.

RED NOSES

Even if the sufferer's nose is reddened from handkerchief friction a complete make-up should be applied to the entire face in the morning.

Make-up foundation is especially important at this time because it minimizes the amount of make-up repair work necessary during the day. And, as the continued use of a handkerchief naturally will remove make-up from the nose as the hours pass, this irritated the reddened area and it should be gently massaged with a soothing hand lotion, instead of additional make-up foundation. The hand lotion will serve to cool the skin, and will also provide a satisfactory base for further powdering.

If the nose is very red from such irritation, it may be powdered in a darker shade than that used on the rest of the face.

The darker powder will not only help to conceal the redness, but will result in general attention being drawn towards the rest of the face, rather than to the nose.

Using lipstick in a tint much brighter than that usually employed will further this same idea of directing attention away from the unattractive nose surface, towards the lips.

SNEEZING

In as much as colds generally involve a certain amount of sneezing, and sneezing invariably results in watering of the eyes, it is

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35

important that cold-sufferers use only the kind of eye-lash make-up which does not burn and irritate if the tears cause it to get into the eyes.

I strongly advocate paper handkerchieves over cloth ones for all women with colds. Not only does their easy and permanent disposal make for perfect sanitation, but the soft paper fibres result in much less irritation and reddening of the nose.

During recent years I have noted that there is hardly a single star here in Hollywood who uses anything but the paper sheets when afflicted with a cold.

It is also interesting to note, that whenever Ginger Rogers and Maureen O'Sullivan have colds, they always buy their paper kerchieves in colours which are complementary to their costumes of the moment.

Even this frivolous little colour device, I believe, has its place in the matter of achieving glamour in spite of a cold. Coloured paper handkerchieves are much less conspicuous than white ones. Besides, they are daintier—and they won't attract so much attention to the fact that you have a cold.

Place of Film in National Planning

Mr. K. S. HIRLEKAR, one of the founders of the Motion Picture Society of India, and now the Secretary of the Indian Motion Picture Congress, has published an interesting pamphlet called "Place of Film in National Planning". The publication contains upto-date facts and figures of the film trade and will be a source of immense help to everybody concerned. We offer our thanks to Mr. Hirlekar for this national Service.

REVIEWS

During the last xmas season, several publications have been published, the chief of them being, The Illustrated Film Weekly, Kine Sports and Madras Film Diary 1939.

Illustrated Film Weekly: The publication is lavish in get-up and attractiveness. The front, piece of Surya Kumari is one of the most bewitching art photographs which one will envy to possess. There are other coloured photographs of foreign artistes in the inside paper. The articles in the publication are also equally interesting. The annual is priced at As. 6 and can be had from the publisher, Mr. C. B. Devaraj, 133, Govindappa Naick Street, G. T., Madras.

ENGLISH PICTURES

The following pictures in English will be shown at the City Cinemas during the coming weeks:

MINERVA TALKIES

"Rainbow on the River"—(Radio) Bobby Breen, May Robson and Charles Butterworth.

A story of simplicity and spectacle, the picture reveals Bobby Breen as a young waif born in the Southland and reared by the loyal coloured slave of his deceased parents and later taken to aristocratic surroundings in New York.

"Under The Red Robe"—(20th Century-Fox) Conrad Veidt and Annabella.

Combining the intrigue of "Richelieu" the romance of "The Scarlet Pimpernel" and the adventure of "The Three Musketeers," the picture tells a tale of scarlet intrigue that threatens a throne, with Conrad Veidt, acclaimed as one of the greatest actors Europe, ever produced, as the dashing, audacious adventurer, Gil de Berault, whose sword strikes terror into the hearts of men, and whose smile brings love to the hearts of women.

NEW ELPHINSTONE

"Cocoanut Grove"—(Paramount) Fred MacMurray and Harriet Hilliard.

The story, incredible but entertaining, concerns the progress of a band from obscurity to fame in that eminent Hollywood night-spot, the Cocoanut Grove, and much of the action deals with the incidents of the band's amusing transcontinental trek to California.

"Algiers"—(United Artists).

Hold your hats, kids—a new glamour girl has come to town, and it looks like she'll be leading the field before many Hollywood moons have passed! She's the superb Hedy Lamarr, and her American film debut in *Algiers*, believe it or not overshadows one of Charles Boyer's most impressive performances.

"A Royal Divorce"—

The intriguing and absorbing love story of Napoleon and Josephine with all the passion drama and jealousy of the association of these two tragic figures of history is brought to the screen for the first time in "A Royal Divorce."

ROXY

"Four Men and a Prayer"—(20th Century-Fox) Loretta Young and Richard Greene.

The 20th Century-Fox production has added an emotional dimension to the motion picture that defies description.

The theme in an inspiring departure from the usual saccharine movie affection. Four stalwart young men, with a grand old soldier-father, are bound by a gallant pledge to rove the world to avenge his dishonour and death.

"I'll Give A Million"—(20th Century-Fox) Warner Baxter, Marjorie Weaver and Peter Lorre.

Orchids, yachts, mansions.—after all, what do they mean?—if it's only orchids, yachts and mansions the girls are after! So a debonair million millionaire gives his the air and goes looking for a girl who is looking only for love!

In this vein, "I'll Give A Million" becomes one of the gayest, most hilarious cinematic romances to come out of Hollywood in an age.

WESTEND

"Too Hot to Handle"—Clark Gable and Myrna Loy.

Action and romance run a race with Clark Gable and Myrna Loy as the principal characters in "Too Hot to Handle."

Mysore Film Censor Board NEW PERSONNEL

A Mysore message dated 30th December, 1938 states as follows: The following persons constitute the Board of Film censors in Mysore State. They will hold office for a period of two years:—

The Inspector-General of Police.
The Director of Public Instruction.
The Deputy Commissioner, Bangalore.
The Deputy Director of Public Instruction.
The District Superintendent of Police, Bangalore City.
Head-quarters Assistant to the Inspector-General.
President, Bangalore Municipality.
Miss. M. Pillidge.
Mrs. Shankaranarayana Rao.
Mr. M. Ramachandra Rao Scindia.
Mr. Mirza Azizulla Beig.
Mr. C. Balaji Rao of Bangalore City.

New Year Greetings From

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Film Diary

NOTE THE DATES

Nov. 18: Release at Sagar of "Baghban" or gardenr (Hindi—Bimla Kumari and Nandrekar).

Dec 9: Release at Select of "Duniya-Kya-Hai" (Hindi—Lalitha Pawar, Indira Wakar etc.).

Dec. 15: Release of Illustrated Film weekly annual.

Dec. 16: **Bombay**: The suggestion for a Provincial Board of Art, controlling and directing art education on the lines of the Academies of arts in Western countries was made by the Hon. Mr. B. G. Kher, Premier of Bombay, declaring open the annual exhibition of the Sir J. J. School of Arts this evening.

Dec. 16: Release at Star, Madras of "Street Singer" New Theatre's Hindi Picture—starring Saigal and Kannanbala.

Dec. 17: Release of "Yayathi", (Tamil) of Mohan Movietone, Madras, at Gaiety Talkies Madras.

Dec. 17: Release at Vizagapatam of "Bhaktha Jayadev" (Telugu) of Andhra Cinetone, Waltair.

Dec. 17: Release at Broadway Talkies of "My Son" Prabhat's second social picture.

Dec. 20: Release of "Madras Film Diary 1939 with Directory.

Dec. 20: **Bombay**: The members of the Indian Motion Picture Congress and the Silver Jubilee celebrations of the Indian Film industry had informal talks with Mr. S. Satyamurthy M.L.A. The talks centred round the various handicaps and difficulties confronting the film industry. There was also a discussion on the quota system for Indian films as also news reels and on the improvement of the quality of Indian pictures.

Dec. 23: Release at Sagar of "Nightingale" alias Bunki-Chidia (Madhuri and E. Billimoria—Hindi) and "Gramophone Singer" (Hindi-Surendra, Bibbo and Prabha) at Select.

Dec. 23: **Hollywood**: For the fourth consecutive year, Shirley Temple, the child film child star has been elected the Box Office Queen of Movies in the poll of the American theatre owners.

Dec. 23: **Madras Film Conference**: Third session. Mr. A. Narayanan, presided and Mr. Gudavalli Ramabrahmam was the Chairman of the Reception Committee. Mr. C. R. Srinivasan opened the conference.

The resolutions passed at the conference related to the Advertisement Tax, censorship of films, import duty on raw films, vilifying of India, enquiry into conditions in the industry and the formation of a Film Academy.

Dec. 24: Release of "Youth League" or Valibar Sangam

Dec. 25: A plea for an Academy of Dramatic Art in Andhra Desa, to train up actors for the stage, was put forward by Hon'ble

Mr. B. Gopala Reddi, Minister for Local Administration, while opening the 8th Conference of the Andhra Natika Kala Parishat. Mr. B. Ramachandra Reddi, C.B.E., was the Chairman of the Reception Committee.

(Tamil) (of Sagar Movietone, Bombay) at Wellington Madras.

Dec. 29: Press show of "Mohini Bhasmasura" (Telugu) at New Elphinstone It is a Andhra Talkie's production and distributed through London Film Exchange.

Dec. 31: Release at Kinema Central of "Thayumanavar" (Tamil Picture of Modern Theatres Co., Jai Bharath Film Co)

Dec. 31: Release at Paragon of Ekanath (Tamil Picture of Ponnambalam Pictures, Coimbatore).

Jan. 6: Release at Sagar of "We Three". Hindi—Sagar picture which marks a rare screen achievement. Motilal, Maya and Rose are starred in it.

10th Jan. '39. The Hon'ble Sir Mohammad Zafrullah Khan, Commerce Member of the Government of India received a deputation of the Indian Motion Picture Congress that is to be held from 7th April, Friday to 12th April, 1939. The Deputation was led by Sir Rahimtullah Chindly and consisted of important members of the industry in Bombay.

* Jan. 12: Press show of "Andhra Maha Sabha Conference" produced by Messrs Vauhini Pictures, Madras. The picture lasts for about 25 minutes and is acclaimed by the press unanimously as a fine price of artistic achievement.

✓ Jan. 14: Inaugural function in connection with the shooting of "Rytu Bidda" Sarathi Films' second social picture. Sri K. V. Reddi Naidu presided.

Jan. 16: Burma Shell propaganda films were shown at West End Talkies.

Cover Page: Miss. SURYAKUMARI in "LUCK" and who is now playing in "RYTU BIDDA".

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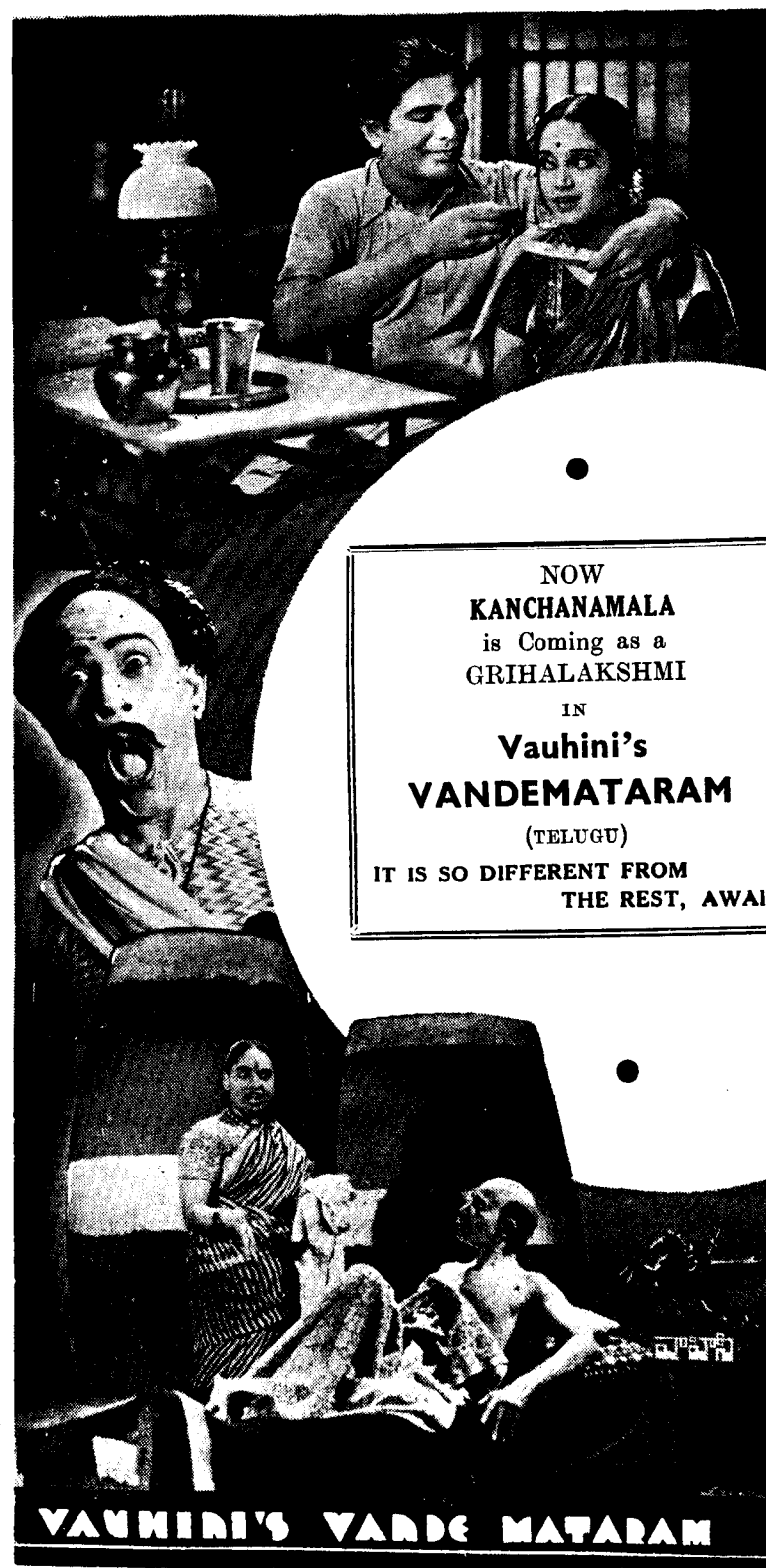
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DEVOTED TO FILM INDUSTRY & ART

Vol. II

FEBRUARY 1939

No. 8

All India Film Congress

IT is a matter for gratification that the stage has definitely been set for the session of the Indian Motion Picture Congress at Bombay during the coming April. Along with the Congress, will also be held other conferences representing the subsidiary branches of the industry. We are glad to note that the organisers are sparing no pains to make the Congress a unique success. They have launched upon a large scale propaganda and issued a countrywide appeal, requiring the industrialists —nay everybody who has anything to do with films—to co-operate in their endeavours. Provincial subjects committees have been formed in this connection and asked to co-ordinate their efforts with the Reception Committee, for the purpose of focussing representative views on every subject coming up for consideration at the Congress. While we feel that every province has its own peculiar problems to solve, which may be tackled successfully at its annual provincial conferences, we are of opinion that all-India Congresses of the kind are a necessary desideratum. In other words, we welcome the forthcoming session as an opportunity for formulation of a uniform all-India policy in all the varied aspects of cine industry. Therefore, it is the utmost duty of our business people to recognise the importance of the session and take part in the proceedings thereof.

DEATH OF PIONEER FILM PRODUCER

Mr. A. NARAYAN

We regret to record the death of Mr. A. Narayan, pioneer film producer of Madras, at 8 a.m., on February 18, 1939. He was one of those who built up the Motion Picture industry in South India. To him the industry owes a great deal. His career is both an inspiration and warning to all film people. We offer our heart-felt condolences to Mrs. A. Narayan and other members of the bereaved family.



The late Mr. A. Narayan.



Mr. A. Narayan honoured by Madras Film League on the occasion of his producing first talkie in South India
"Srinivasa Kalyanam" 1934.

A NEW ELECTRICITY TAX

Madras Government's Bill

MADRAS, JAN. 18.

THE Government of Madras have published the draft bill for levying an electricity duty at the rate of six pies per unit of energy sold at not less than two annas per unit. Under the bill, small licensees viz those supplying less than 16,666 units per mensem or 200,000 units per annum, will be exempted from the duty. The provisions of the draft bill, the statement of objects and reasons and the press comments on the measure are hereunder published for the information of film business people and others interested.

Text of the Bill

The following is the text of the Bill:

Whereas it is expedient to levy a duty on certain sales of electrical energy effected by licensees in the Province of Madras; It is hereby enacted as follows:—

1. (a) This Act may be called the Madras Electricity Duty Act 1939.

(b) It extends to the whole of the Province of Madras.

(c) It shall come into force on such date as the Provincial Government may, by notification in the Official Gazette, appoint.

2. In this Act, unless there is anything repugnant in the subject or context—

(a) 'energy' means electrical energy;

(b) 'licensee' means any person including a company or a local authority licensed under Part II of the Indian Electricity Act, 1910, to supply energy, or any person including a company or a local authority who has obtained the sanction of the Provincial Government under Section 28 of that Act to supply energy; and

(c) 'prescribed' means prescribed by the rules made under this Act.

3. (1) Save as otherwise provided in sub-section (2), every licensee in the Province of Madras shall pay every month to the Provincial Government in the prescribed manner, a duty calculated at the rate of six pies per unit of energy, on and in respect of all sales of energy effected by the licensee during the previous month, at a price of not less than two annas per unit.

(2) A licensee shall be exempt from duty under sub-section (1) in any month if the total sales of energy effected by him in the previous month, at whatever price, did not exceed 16,666 units:

Provided that if at the end of any financial year, it is found that the total sales of energy effected by the licensee in such year, at whatever price, were not less than 200,000 units, the licensee shall pay the duty in respect of any month or months comprised in such year in which the sales of energy effected by him did not exceed 16,666 units.

(3) Where a licensee holds more than one licence, duty shall be levied under this section separately in respect of each licence.

4. Every licensee shall—

- (a) keep books of account in the prescribed form; and
- (b) submit returns showing the units of energy supplied and the amount of the duty payable in respect thereof, to such officer, in such form and at such times as may be prescribed.

Inspecting Officers

5. (1) The Provincial Government may by notification in the Official Gazette, appoint Inspecting Officers to inspect the books of account required to be kept by licensees under clause (a) of section 4.

(2) Officers so appointed shall perform such duties and exercise such powers as may be prescribed, for the purpose of carrying into effect the provisions of this Act and the rules made thereunder.

(3) Every such officer shall be deemed to be a public servant within the meaning of section 21 of the Indian Penal Code.

6. Any duty due under this Act which remains unpaid, shall be recoverable as an arrear of land revenue, or by deduction from amounts payable by the Provincial Government to the licensee.

Penalties

7. If any licensee—

- (a) fails to keep books of account or to submit returns as required by section 4, or
- (b) intentionally obstructs an Inspecting Officer appointed under section 5 in the performance of his duties or the exercise of his powers under this Act and the rules made thereunder, he shall be punished with fine which may extend to fifty rupees.

8. (1) The Provincial Government may make rules to carry out the purposes of this Act.

(2) In particular and without prejudice to the generality of the foregoing power, such rules may provide for—

- (a) the time and manner of payment of duty under section 3;
- (b) the form of the books of accounts required to be kept under clause (a) of section 4;
- (c) the times at which, the forms in which, and the officers to whom, the returns required by clause (b) of section 4 should be submitted;
- (d) the duties and powers of Inspecting Officers appointed under section 5; and
- (e) any other matter for which there is no provision in this Act and for which provision is, in the opinion of the Provincial

Government, necessary for giving effect to the purposes of this Act.

(3) In making a rule under sub-section (1) or sub-section (2), the Provincial Government may provide that a breach thereof shall be punishable with fine not exceeding fifty rupees.

Statement of Objects and Reasons

The statement of objects and reasons runs thus :

The object of this Bill is to levy an electricity duty with a view to augment the revenues of the Province. An electricity duty is being levied both in Bombay and Bengal—see Part II of Bombay Act II of 1932 and Bengal Act A of 1935. Under those Acts a duty of six pies for each unit of electrical energy consumed is being levied on consumers of electricity for lights and fans and is collected from them by the companies supplying the electricity. Under the present Bill, the duty is proposed to be levied on licensees selling energy instead of on the consumer. Small licensees, that is to say, those supplying less than 16,666 units per mensem or 200,000 units per annum will be exempted from the duty. No duty will be levied on sales of energy at less than two annas per unit. The provisions of the Bill are based for the most part on those contained in the Bombay and Bengal Acts mentioned above.

Madras Mail's Comment

In its issue dated Jan 18, 1939, The Madras Mail wrote as follows on the Electricity Duty Bill.

The new tax which it is proposed to impose on the consumption of electricity will affect the user of lights and fans. Users of power, supplied at a rate of two annas a unit or less, will be exempted. The tax, of six pies per unit of energy, will be collected from the licensee, contrary to the practice in Bombay and Bengal where it is levied on consumers directly. But there can be little doubt that the effect will be the same. The licensee will act as tax-collector. Small licensees, supplying less than 16,666 units a month or 200,000 units a year, will, however, be exempted. Presumably the explanation is that such small distributors are to be encouraged to keep their rates low and so further popularise the consumption of electricity until the total consumption brings them within the taxable range—by which time, we suppose, the public will have become sufficiently conscious of the advantages of electricity not to repeat the expedient of one South Indian town by going on strike if the rates are raised. Thus, although the Bill appears at first sight to penalise the consumer, who is unable to take advantage of bulk supply rates, it may be argued that the Bill positively promotes the consumption of electricity. Care has been taken not to burden the industrial user and, although this tax, like all others, will reap a certain measure of unpopularity, there is consolation in the probability that the Government, as one of the largest users of lights and fans, will be mulcted heavily.

Coming with a message and
showing South India's
gorgeous past

SARASWATI PICTURES'

Super Mythological Hit !

BHAKTA KUMANA

OR

RAJA YOGI

(IN TAMIL)

CAST

T. P. RAJALAKSHMI, V. A. CHELLAPPA

V. S. MANI & BABY RUKMINI

Await the release date for six prominent centres in South India.

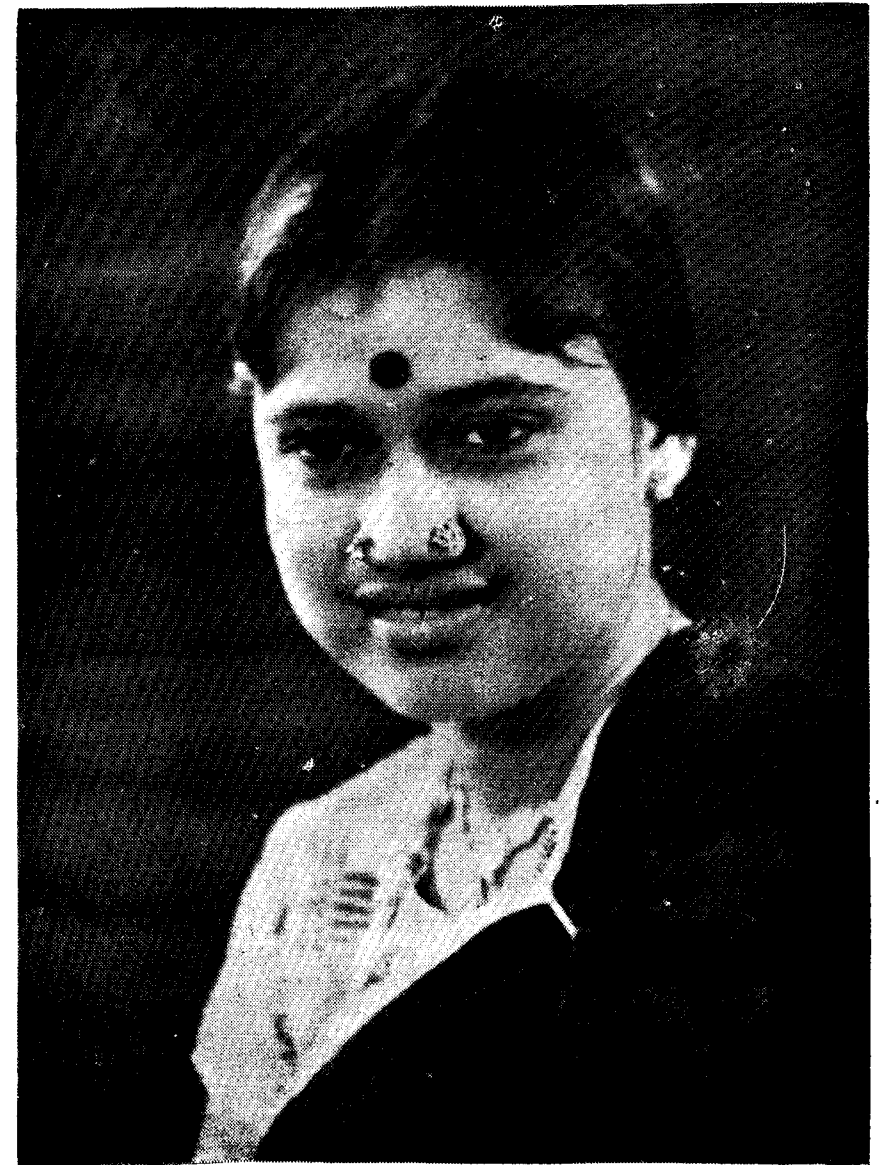
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who is now acting in "THIAGABHUMI", (Tamil)



Miss Shantakumari who gives a splendid performance in "VENKATESWARA MAHATMYAM" or "BALAJI", (Telugu), now running to crowded houses in several centres.

Film Forum:

WHAT'S WRONG WITH OUR PICTURES?

★ A REGULAR FILM GOER SPEAKS OUT

(By Jamshed)

MADRAS, Feb. 18

THE writer of this article is a regular goer of foreign films and as such feels strong about defects in Indian films. He has spoken out his mind on the drawbacks of the Indian film Directors. We trust that our directors will take the sentiments and opinions of the author expressed hereunder in the right spirit—Ed. C. S.

I am a regular film goer. I see five pictures in a week. I see all foreign pictures meaning thereby pictures made in England and America. I have hardly seen half-a-dozen Indian pictures. These half-a-dozen Indian pictures, I have seen under compulsion. I do not like Indian pictures for reasons stated as under. The half-a-dozen pictures which I have seen are quite enough to give me the worst possible opinion of our film Directors.

One day, in the Club, while playing Bridge, some friends of ours started giving the story of an Indian film to my wife and painted the story so nicely that she fell for it.

So, the next evening found my wife and myself at the theatre to see the picture of pictures. If our people could say such pictures to be very good pictures, well I have very little to say '.....'

To start with, like all other pictures, it was a lengthy picture. One could easily cut off one-third of the picture, and make it a picture of decent length. This is the most important thing a Director has to keep in mind. Once, in a while, a lengthy picture could be turned out, but there too by length of the picture, the interest in the picture should not be lost. Every reel must have some interest.

Story of an ill-fated boy

The picture I saw is a story of an ill-fated boy, who is caught by Police on a false charge. This boy, while serving his sentence, falls in love with Superintendent's daughter, and finally under odd circumstances they are united. The boy turns out to be some relative of the Superintendent.

The scene of the capture of the boy at the fair is so badly laid out that it does not give us any idea of an innocent boy being captured by the Police. As soon as the ill-fated boy enters the scene of

fair, all eyes seem to be on him waiting as to when he will be caught. Even the Police, who are deputed to catch the boy, moved after him, as if he may get lost in the crowd. In fact from the very beginning, the audience is led to believe that he will be caught for some crime. The whole thing was a farce.

ANOTHER IRREGULARITY

Then there was another irregularity which requires the attention of the Director. In the picture, a Doctor's daughter is in her dressing room, dressing to go out to some party. While she is dressing and giving final touch to her attire, her mother comes in to enquire where she is off to. She says "to a party", for which she is already late. Just then, we hear a couple of blasts of a motorcar which has come to a stand still near her dressing room window, and blowing of the horn to attract the attention of the person in the room. The sound is so near that one is apt to believe that the dressing room is situated downstairs. Immediately on hearing the sound, the girl says to her mother that the car has come and she cannot wait any longer. The next thing we see her descending the stairs of her palatial house followed by her mother. This means that the dressing room was upstairs. As soon as they come out on the side verandah, we see a nice new car driven up with *no bulb horn*. The father of the girl gets out of the car, and she drives away. If the car has no bulb horn, how could one use bulb horn sound effect. If the car did not come to the bungalow till the two came down from the dressing room, how is it that one heard the sound of the bulb horn so near to the window, hearing which the girl said "Motor car has come etc, etc."?

Then the love scene in the picture. One gets the impression that the lovers make love in full sunlight in the garden. And what love making! Why not the Director give the lovers better environment? If the love scene is in a garden, well he can select a good shady tree. There are bound to be some good shady trees in the garden. He can set the love scene under such trees. One cannot expect a man to make love to a woman in full sunlight.

Holi festival

I, also, saw a scene of the Holi festival. Now Holi is a festival, on which day, people throw different kinds of colour on each other, and spoil the clothes, and play about. Now the Holi scene in the picture was so wretched that it appeared to me that girls who were supposed to be playing Holi, were throwing water on each other, as if, the other was on fire. What I saw was nothing but water, water and water, being thrown as if the whole household was on fire. One of the girls was drenched to the skin with water, as if she was just rescued from being drowned. Now, if one plays at Holi, one tries to avoid others from throwing colour at you, and you try to run away from the thrower's range and get yourself as little colour as possible. This scene was prolonged so much that one got tired

FILM SHOWN AS EVIDENCE IN COURT

AN INTERESTING PALGHAT CASE

PALGHAT, Jan. 18

[THE importance of cinematography is becoming increasingly clear day by day. As a piece of documentary evidence, film has been recognised as the invaluable aid in solving intricate problems. And we are glad that an occasion arose in the Palghat Subordinate Judge's Court to test the value of film as evidence in a case.—Ed. C. S.]

On 18th January 1939, Mr. S. K. Ramaswami Somayaji, Subordinate Judge of Palghat tried a case filed by the United Motors (Coimbatore) Ltd., claiming damages to the extent of Rs. 10,000 and other reliefs from the Palghat Municipal Council.

The defendant Municipal Council erected a Bus stand in January 1937 and began demanding two annas per day from every bus for making use of it for halting, taking or lodging passengers, through a contractor to whom it was leased out. The plaintiff corporation, doing passenger transport business, was running buses between Palghat and Coimbatore. Plaintiff's buses never used the municipal bus stand, but used the plaintiff's own stand. On March 10, 1937, defendant Council through its then Commissioner seized one of plaintiff's buses for arrears of bus stand dues and sold it at public auction. Plaintiff held defendant's action highly malicious, improper and unlawful and *ultra vires* and claimed damages from the Municipal Council.

Before the recording of evidence began, the plaintiff corporation, through its Managing Agent, Mr. G. D. Naidu, the principal witness, projected on the screen in the Court room a film of the municipal bus stand and its environs, to show that they were not being maintained in proper condition. Pictures of the bus stands at Erode, Palladam and several other places were also shown.

after a few moments. There was no colour effect to this scene. Now just think what difference it would have made to your picture, if you had given full colour effect to this scene.

Small points like these make all the difference in the world:

- (1) Cut down the length of the picture to half their present length.
- (2) Give us one or two side pictures, like news in Hindustan, one small comedy, Cartoon, etc.
- (3) Do not omit the slightest detail. Pay more attention to the minor details.
- (4) Make your actors and actresses dress properly. There are times for all sorts of dresses. See that they do not put on the same dress throughout the picture.

If the picture I saw is called the first class modern Indian picture, then I cannot think much of our film Directors.

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Featuring :—

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ANTON VON BROOK

AND

ELIZABETH ALAN

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REMEMBER MINERVA IS THE ONE THEATRE IN MADRAS
WHICH PROVIDES BEST COMFORT
FOR CINEMA-GOERS.

SARATHI FILMS LTD.,

RYTU BIDDA

Documentary Features.

While the shooting of Sarathi's second social picture Rytu Bidda has been proceeding briskly at the Motion Picture Producers' Combine Ltd., Madras, Sarathi's Special Cinematographer has been motoring, boating, trudging and moving along in ever so many ways in the Telugu Districts in British India and the Nizam's Dominions to capture the beauty of the wonderful landscapes of Andhra Desa, the agricultural operations, the rural games and the folk dances and hundreds of other shots of a country atmosphere so necessary for the all-round success of an ambitious venture like Rytu Bidda, dealing with the problem of the Zamin Ryot, who is on the threshold of new life.

Documentary features are not a strong point of the South Indian Films. For the first time in South India, Mr. G. Ramabrahmam, Director of Rytu Bidda, is trying to screen the thousand beauties of his native country. For this the services of Dr. P. V. Pathy, one of the ablest Cinematographers of India have been engaged by the Sarathi Films Ltd.

Dr. P. V. Pathy, an Andhra by birth, is the Paramount Cameraman in India, put in the longest footage from India on the American and the Continental Screen. He has been the Special Cinematographer of the Indian National Congress for a number of years. He has toured most of the European countries and all the Indian States with his camera in connexion with his profession. He has made a special study of the development of the Indian Stage in general and the Andhra Stage in particular. His thesis on the Telugu stage has won for Mr. Pathy a Doctorate of the Paris University. Dr. Pathy has just arrived in Madras after an extensive tour of the Andhra Desa on behalf of the Sarathi Films Limited.

FRESH ENTERTAINMENT TAX!!

A fresh Entertainment Tax is proposed by the Prime Minister, of Madras in his budget speech on Feb. 20, 1939. A meeting of Madras Film League will be held shortly to consider the tax.

Hony. Secretary,
MADRAS FILM LEAGUE.

The Desire of a simple Clerk of the
Collectorate was to see his only son
as an I.C.S. Officer.

*Spent Money lavishly! Sold Solitary House!
Lost Lucrative Job!!*



BUT THE FATE WORKS

Result:

A Prodigal Son
How and Why?

FOR ANSWER WAIT FOR

AURORA'S

TELUGU SOCIAL HIT

'AMMA'

(HOME COMING)

An Ideal story depicting
Mother's Love and devoted
wife's duty.

A story dealing with daily
happenings of
everybody's life.

Directed by: NIRANJAN PAL

*Featuring:—*LAKSHMIRAJYAM, RAJAKUMARI,
KASINATHUNI, SATYANARAYANA,
NALAM AMRUTAM (Kumari)

Releasing on Telugu New Year's day.

Distributed by:—

AURORA FILM CORPORATION,

66, ARMENIAN STREET, G. T. MADRAS.

FILM INSTITUTIONS



BALAJI or Sri VENKATESWARA MAHATYAM

SYNOPSIS

Bhrugu is a veritable personification of Pride. He has had an eye in his foot and that is his pride. Narada the mischief-maker wants to bring him round to his senses.

The Rishis Seven (Saptamaharshis) are performing a certain Yagna and there arises in their minds a doubt as to who best of Trinity is most fitted to be the recipient of the Yagnaphala. Narada sees his chance now; and at his instance, Bhrugu is chosen to go and ascertain the point in question. He goes to Brahma and Siva and curses them. He then proceeds to Maha Vishnu, and kicks Him on the chest.

Vishnu sees through it all at once; and knowing that the whole thing is deliberately manouvered by Narada with the object of breaking Bhrugu's pride takes the vicious kick acquiescingly, and under plea of soothing the pain that Bhrugu's leg must have got, when it kicked him plucks out the eye from off the offending foot—that eye, that was the cause of Bhrugu's pride. Bhrugu's pride is crushed; but Lakshmi will not see through all this. She is angered beyond all meed at her husband's meekness in this soothing of the kicking foot. Vishnu tries to placate her but to no avail, and Lakshmi invoking the aid of all-consuming Fire leaps into its flying flames. Grief-stricken, Vishnu leaves His Celestial abode and in quest of His lost-bride reaches Bhuloka and becomes Srinivasa.

He now meets Vakula who takes care of him as her boy. Going out one day for a hunt, He sees Padmavathi, the daughter of Akasaraja and falls in love with her. Vakula notices this and agrees to open negotiations for the marriage, in spite of the lowliness of their own rank in life. Padmavathi is also love-sick and would not be cured by either drug, or charm. Meantime Srinivas in the guise of a woman soothsayer reaches the palace and prescribes marriage with Srinivas, as the only cure for her illness. So, when Vakula comes up with her proposals of marriage, the parents agree to the alliance at once, and soon after that the marriage is celebrated with due pomp and splendour. Lakshmi is now brought upon the scene by Narada and her pride is sour hurt. Inscrutable indeed are ways of the Lord; soon, all too soon, after this marriage he turns into stone and to this day continues in that same petrified splendour. Thus has The Lord come to stay amidst us, and He shall stay with us for ever and for ever.

VENKATESWARA MAHATYAM

A REVIEW

"Venkateswara Mahatyam" or "Balaji", a picturisation of the mystery story of the famous diety at Tirupathi is an achievement in Indian screen history. There have been hitherto no doubt several attempts at depicting mythological themes but never before such one long story right from the day when Lord Mahavishnu came to earth as Srinivasa, lived and married Padmavathi down to the present day when the Diety at Tirupathi is worshipped by countless devotees—has been brought to the screen with such vividness, continuity, and authenticity of locale and background as in this picture within a space of 15503 ft. of film. We have been treated to an entertainment of a masterly picture which is both instructive and elevating.

Moreover, the tale has been told in a dignified manner, never yielding to the temptation of playing to the gallery—no low taste, no vulgar touches. It is one picture of the kind for all time. As long as Tirupati diety holds sway and continues to attract devotees from every part of the country, so long the picture lives and will be a source of eternal attraction. Music is good, acting adequate, photography, recording and technic marvellous and treatment of theme masterly.

Mr. P. Pulliah, Director and Famous Films, Nellore, producers, deserve congratulations for this A 1. picture. It is being now released in the District centres and will open at Broadway Talkies, Madras, on 25th instant.

"AMMA" (Home Coming)

THE STORY

"AMMA" or Home Coming (Telugu) is nearing completion and will be released shortly.

The following is the synopsis of the picture.

Monohar and Kamala were playmates.

Manohar was the son of Sridhar Rao, a clerk in an office earning a modest income. Sridhar Rao had ambitions.....for his son. He did not want his son to be quill driver on a petty salary. In fact, he had wild dreams about his son. Manohar was given a liberal education. He passed his M.A., with Honours. Yet, his father was not satisfied. He wanted his son to appear for the I.C.S. Examination. His colleagues laughed at him. A clerk's son..... appearing for I.C.S. The idea was preposterous. But Sridhar Rao sent his son for the competitive examination. As fate would have it, Manohar failed to get a selection.

Sridhar Rao was made of sterner stuff. He was prepared to risk anything to make a full fledged civilian of his son. He mort-



Meenakshi in "BRAHMACHARI" (Hindi), to be released shortly in South India through Devi Films, Madras.



A scene from "INDUSTRIAL INDIA" General Films' Hindi picture to be released in South India shortly.



Lalithamba as Indira in "POORURAVA" or "JAYAPRADA" (Telugu) of Sree Sarada Rayalaseema Films Ltd., Madras.

SL
NW 11/12/55



A scene from "VARA VIKRAYAM" (Telugu) of East India Films
Miss Pushpavalli is seen in the picture.

gaged his house and moved to humbler quarters, and decided to send his son to London.

Manohar and Kamala met on the eve of Manohar's departure for London. The impending separation was painful, but there was something more than just friendship that made them eager for each other's company. Their eyes spoke what their hearts throbbed with.

Mr. Prabhakar the father of Kamala was something of an aristocrat. He did not like the way Manohar and Kamala were moving. In fact he told Manohar to keep out of the way of his daughter. He did not want his daughter to have anything to do with a poor adventurer. Mr. Sridhar Rao's protestations were in vain. Prabhakar announced that he wanted his daughter to marry a young man of substance. The young man, friend of Manohar, appeared on the scene and pleaded on behalf of his friend Manohar. The proud father could do naught but let thing go on.

On board the ship, Manohar met the beautiful daughter of a wealthy merchant. Indira charmed him, but Manohar's heart had no room for the fair Indira. Sir Mathemdas, her father was pleased at the prospect of his daughter fixing her attentions on the young civilian. Manohar to keep his head in high society had told him he was an orphan, because he did not want it to be known around that he was the son of a petty clerk.

The Civil Service Examinations came to a close. Manohar did not get a billet. His money spent, and his family beggared, Manohar agreed to marry the rich Indira, with the prospect of a return to India and appointment as Sir Mathemdas' private Secretary.

Sridhar Rao though pained to see his son without a billet, was glad to have him back. Manohar informed him only of his new appointment and kept silent about his marriage. Rumour, that very alert dog, let out the fact and brought about a misunderstanding between father and son. Indira then, knew that her husband lied to her when he said he was an orphan. Out of her magnanimity she brought together Manohar and Kamala into marital relations and ridiculed joy in the family of Sridhar Rao.

VAUHINI PICTURES

Their "Vandematharam" (Telugu) is nearing completion and will be released very shortly. Director B. N. Reddy, cameraman Ramanath and audiographer Sekhar, are busy giving final touches to the picture.

"Vandematharam" depicts the simple story of a mother's love and contains all the elements of a thought-provoking and sublime theme, rarely attempted hitherto.

It is interesting to note that the two popular stars of the silver screen, who had given splendid performances in "Grihalakshmi" as rivals viz. Kanchanamala and Nagiah are acting as partners in this picture. One can easily imagine that they will do in these roles much better than what they had achieved.

HEAVENLY MUSIC!

TRUE 'BHAKTHI'

A mighty mythological Super Puranic story

JYOTHI OR Srimath RAMALINGA SWAMIGAL

Featuring:

K. A. Matha Bhagavathar, P. G. Venkatesan,
N. S. Krishnan, M. R. Swaminathan, K. S. San-
kara Iyer, Madurai Miss A. Sundaram, P. S.
Krishnaveni, T. A. Madhuran, K. K. Soundaram,
T. M. Pattammal, Master Ramudu, Mahadevan,
and Mathu.

Direction:

T. R. RAGHUNATH.



Hear and enjoy the song-hits of
"Srimath Ramalinga Swamigal"
on Odeon Records.

Songs & Music Direction by: Madurai MARIAPPA SWAMIGAL

Scenario and Chief Direction:

RAJA CHANDRA SEKHAR

The picture will be soon released at the following Stations:—

Central Cinema ... MADURA.	Central Talkies ... SALEM.
Kannan Talkies ... CONJEEVARAM.	Roxy Talkies ... VELLORE.
Sridharan Talkies ...	CUDDALORE

For particulars apply to:—**JYOTHI PICTURES Ltd.**

16, SUNKURAMA CHETTY STREET, MADRAS.

CINEMA SAMACHAR

25

EAST INDIA FILMS

"Vara Vikrayam" is a Telugu Social drama written by the Mahakavi Kallakuri Narayana Rao. It depicts the evils of dowry system. Mr. C. Pulliah is picturising this drama in the East India Studio, Calcutta. Well-known Andhra artistes like Tungala Chalapathi Rao, Balajepalli Lakshmikantham Kavi, Daitya Gopalam, SriRanjani, Kotirathnam, and Pushpavalli are taking leading roles.

SRI SARADA ROYALASEEMA FILMS Ltd.

Sri Sarada Royalaseema Films Ltd. Cuddapah, 6 Harrington Road, Chetput, Madras—are now producing "Pruruva" or "Jaya Prada". It is a picture based on a mythological story and among the cast are found C.S.R. Anjaneyulu, Lalithamba and others. Mr. Chithrapu Narasimha Rao is directing the picture.

JYOTHI STUDIOS, BOMBAY.

"Bhakta Kumana" or Raja Yogi—(Tamil) depicting South India's gorgeous past and starring T. P. Rajalakshmi, V. A. Chellappa, Baby Rukmani, and V. S. Mani, will be released shortly in six prominent centres in South India.

The inclusion of a chimpanzee monkey in the cast of this great Tamil picture now in progress at the Jyothi Studios (Old Imperial Film Studios) Bombay, has raised problems on the sets. This noble animal possesses almost human intelligence. Nevertheless, having been brought down to city life from its jungle habitation it is sometimes difficult to get him reconciled to the working conditions of a film studio.

In a scene yesterday when playing opposite Chellappa, Mr. Monkey almost defied the authority of Director Ranga Rao. Efforts were made on all hands to bring home to him the studio discipline but evidently he was not disposed to like the mask which Chellappa had been wearing as the "Raja Yogi" secretly visiting his palace after his self-imposed exile. At long last Miss Rajalakshmi appeared on the scene and Mr. Monkey gave up his "Satyagraha" which, of course, had always been non-violent. By common consent Rajalakshmi from now on acts her own role in the picture and also lends her woman's instinct to pilot the scenes where Mr. Monkey has to enact his "difficult" role.

"Raja Yogi" or "Bhakta Kumanam" progresses day by day and careful advance preparations are being made for the mob scenes. Chellappa's exile scenes in the jungle exteriors have all been taken. All signs point to this Tamil picture proving the best of its kind so far.

The Message of the day
INDUSTRIAL INDIA

IN A LIVING PICTURE ON THE SCREEN

Packed with

Romance ! Thrills !!
Pathos !! Comedy !!
Gripping Story !!
Fast Action !! Sweet Music !!

Featuring

THE GLAMOROUS QUEEN OF EMOTIONS

MRS. SOBHANA SAMARATH

with

BABY INDIRA, PREM ADIB,

K. N. SINGH and others.

Release thru':—

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MADRAS.

STAR FILMS, Madras.

"Punjab Kesari", Star Films' Tamil picture, is being shown at Gaiety Talkies, from 18th inst. The picture was produced at the National Movietone Co. Ltd., Madras and features Miss A. K. Rajalakshmi, C. Padmavathi Bai, J. Susheela, T. N. Meenakshi, K. P. Kesavan, Kali N. Ratnam, P. U. Chinnappa, T. R. B. Rao, K. K. Perumal and Ramamurthy. Along with "Punjab Kesari", will be shown "Coco and his magic box", a comedy. The two pictures were directed by Fram Sethna.

JYOTHI RAMALINGASWAMI

Srimath Ramalingaswamigal is the name of the Picture of a well known South Indian Saint, produced on a lavish scale by Jothi Pictures Ltd. 16 Sunkuram Chetty St. Madras.

THAYUMANAVAR

Jai Bharath Film Company's "Thayumanavar" starring M. M. Dhandapani Desigar and M. S. Devasena is running to crowded houses wherever it is shown. It is pronounced to be a successful picture.

Madras United Artistes Corporation

Their "Shakti Maya" and "Thiyaga Bhoomi" (Tamil) are making good progress, in the Motion Picture Producers' Combine. The former, is being directed by Mr. H. C. Mehta and the latter by Mr. K. Subrahmanyam.

PRAKJYOTHI FILMS LTD.

Messrs Cine Workers Ltd., and the Managing Agents for Prakjyothi Films Ltd., have been able to take possession of the Kartikeya Films, thus saving a go-ahead Studio from going to pieces. Messrs. P. D. Asher of Tirupur and Moreswar of Dadajee Dhackjee & Co., both Directors of Prakjyothi Films Ltd., have been responsible to a great extent in giving Cine Workers the right lead, advice and co-operation in the consummation of this deal. The Studio is now being thoroughly overhauled and re-fashioned to meet the needs of the modern film producer. According to plans outlined, an outside producer will find here a congenial atmosphere, comradeship and expert technical service denied to them elsewhere. Prakjyothi Films Ltd., will shortly take up an ambitious programme of productions featuring a galaxy of society ladies and gentlemen of Tamil Nad and Andhra Desa. Arrangement for making a Marathi picture with the co-operation of Maharashtra society ladies and gentlemen is also taking shape. Research work and story is being worked upon in the studio.

Grand Gala Opening

OF
A LONG AWAITED PICTURE

AT GAIETY TALKIES

DAILY 3 SHOWS

FROM SATURDAY, 18th FEB. 1939

'PUNJAB KESARI'

(IN TAMIL)

Featuring:—Miss A. K. Rajalakshmi, C. Padmavathi Bai,
J. Susila Devi, Chandra, T. N. Meenakshi,
K. P. Kesavan, Kali N. Ratnam, T. R. B. Rao,
P. U. Chinnappa, K. K. Perumal, Rama-
murthy, etc., etc.

Directed by: FRAM SETHNA

ALSO SHOWING A ROARING COMEDY OF
"COCO & HIS MAGIC BOX"

PRODUCED BY STAR FILMS

AT NATIONAL MOVIE TONE CO., LTD., MADRAS.

HEAR & ENJOY THE SONG HITS OF "PUNJAB KESARI"
ON H.M.V. RECORDS

For Booking apply to:—

STAR FILMS,
KILPAUK, MADRAS.

NEW THEATRES STUDIO NOTES

"**DUSHMAN**" (Hindi)—Finished within the scheduled time, Director Nitin Bose's "Dushman" is now awaiting its All-India release, the date of which is shortly expected to be announced. Unlike the usual run of pictures, it is a picture, out and out different in theme, treatment and presentation. The cast represents a team work of chosen talents which includes among others—Lila Desai, Nazam, Nemo, Prithviraj, Saigal, Debbala and Jagadish. The music was conducted by Pankaj Mallick, and Mukul Bose was in charge of recording.

"**BARDIDI**" (Hindi & Bengali)—Director Amar Mallick has finished this double version photo-play within the stipulated time. He based his production on a thoughtfully prepared scenario and has done his best to present the subject on the screen with realistic and artistic touches. The story is from the pen of the renowned novelist who contributed "Devdas" to the screen. With an uncommon breadth of outlook, it presents a tale of two suffering souls, who loved and felt for each other, but could not arrive at a point, what we may call 'fulfilment.' Molina, Pahari, Chandravati and Menaka will be seen interpreting four big roles in both the versions. As against Jagdish, Kapoor, Nemo and Nawab in Hindi, there are Jogesh Chaudhuri, Sailen Chaudhuri, Indu Mukherjee and Nirmal Banerji in the Bengali version.

"**SNAKE CHARMER**" (Hindi & Bengali)—An old temple in the heart of the jungle is the venue of many dramatically intense scenes where Jahar Ostad alternately resolves to stick to his celibacy and take revenge upon Jhumro who has stolen away the girl for whom he sacrifices everything. The grimness of the situation is intensified by a deadly snake which Jahar lets off to bite Jhumro. Manoranjan Bhattacharyya (in Bengali) and Nawab (in Hindi) rise to great histrionic heights in the role of Jahar. Director Debaki Bose was busy throughout the last week with these important sequences of the picture and seems to be very happy over the achievements of the artistes.

"**KAPAL KUNDALA**" (Hindi)—Some new sets depicting the period of the story are under construction and shootings therein will begin by the beginning of this week. Meantime Director Phani Majumdar is taking some special Sound effects.

DEVI FILMS

Devi Films, 498, Mint St., P. T., Madras have purchased the sole rights of the "Brahmachari" (Hindi) for the whole of Southern Circuit viz., Madras Presidency, Ceylon, Nizams Dominions and Travancore, Cochin, Mysore, Coorg and Pudukottah States. This picture is acclaimed to be the best one of the year and has been awarded gold medal for its merits by the Cine-goers Association of India.

GENERAL FILMS Ltd., Bombay.

Their third super picture "Industrial India" (Hindi) will be released in important centres in South India through The Sound Pictures Circuit, 2163, Mount Road, Madras.

This picture is an unique one, carrying a great message to the country. The story is as follows:

Manorama is a modern girl. Satish, her brother, returns from abroad after training in various industries. With him comes a friend Jagdish, who, quite in the modern fashion, immediately falls in love with Manorama. Manorama rejects. Love turns into hatred. Jagdish vows vengeance.

The other side, the father of Satish, a very wealthy merchant, is in the grip of gambling, and on the verge of ruin. Satish tries to dissuade him, even at the sacrifice of his life. But the old man had his way to ruin—and death.

Manorama and Malti, her sister, are helpless, with all liabilities and no assets. Manorama capitalizes her youth and beauty, and at last is an actress.

The proprietor of the Film Co. is also a victim of gambling. He gambles into his death, that is, loses everything and commits suicide. Result—an unfinished picture, establishments unpaid, and everything in a mess. Suresh, the young Director, already in love with sweet Manorama, prevails upon his millionaire father, and sets things in order.

Much against Manorama's wish, Jagdish—the disappointed lover—is cast as villain. A kidnapping scene is in progress, and whereas the kidnapping was only in play, Jagdish takes away Manorama by car from location, in reality. A furious chase ensues, thrilling fights, and then again events follow fast.

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The organisation of Fazalbhoy is so comprehensive that it embraces practically every branch of the cinema industry in India and every facility that subserves it. In almost every line Fazalbhoy can proudly claim that their service to the Indian cinema industry has not been surpassed by any individual or firm now established. Through their branch offices at Madras and Calcutta and their dealer organisations scattered throughout the length and breadth of India, they are in a position to deal with the whole country without the last difficulty.

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Nagiah and Kalyani as Raghu and Jaya in "VANDEMATHARAM",
Vauhini Pictures' Telugu picture awaiting release.



A scene from "AMMA", (Telugu) of Aurora Film Corporation,
awaiting release.

INDIAN FILM CONGRESS

Bombay is to be the venue of the Indian Film Congress which will hold its session from Saturday the 8th to 12th April 1939. An interesting programme has been arranged during the session, the chief items thereof being Silver Jubilee Celebrations, Congress Day, Educational film Conference, Distributors' Conference, Cine Journalists' Conference, Cine Technicians Conference and Cine Artists' Conference.

The Congress will be presided over by Mr. S. Satyamurthi M.L.A. Deputy Leader, Central Legislative Assembly.

The Reception Committee is sparing no pains to make the celebrations a success. They have published a campaign book in this connection, where in some important facts and figures of the industry are published:

FILM STATISTICS

The figures given below are sufficient in themselves to emphasize the importance of Indian film and make one wonder why it remains the cinderella industry.

Number of cinemas in India—996.

Indian film producing concerns—75 (Active Producers).

Number of Indian films produced—200 Feature films annually. (Average of last 5 years).

Amount spent in publicity in newspapers—About Rs. 43¼ Lakhs.

Amount spent in general Publicity including newspapers—Over a Crore of rupees annually.

Import duty paid by the industry yearly on raw and exposed films only—Rs. 14,89,382 (1937-1938).

Transit charges (paid to Railways) About Rs. 15,00,000.

Total investments in the industry—Roughly 17 Crores.

Remittance to U. S. A. and U. K. annually—55 Lakhs.

Number of skilled workers supported by the Industry—About 40,000.

Number of foreign pictures shown in India—400 (Average of last 5 years).

Number of distributing offices—Indian 253, Foreign 34 (1937).

Leading film Journals—68.

Number of touring cinemas—500.

Await Release!

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Film Diary

NOTE THE DATES

Dec 18: Baby Rukmani, South Indian girl actress was presented with a gold medal at Broadway Talkies Dadar, Bombay by Mr. K. S. L. Iyer, City Father.

Jan 10: **NEW YORK—Playwright Vs. Metro-Goldwyn Mayers:** Damages totalling \$ 552,153 (£ 110,400) were awarded to two playwrights against the Metro-Goldwyn Pictures Corporation and other film-producing and distributing interests for plagiarism from a play called *Dishonoured Lady*, says a New York report in *The Times*. These damages represented the profits on a film called *Letty Lynton*, as assessed by a special master appointed by the Court.

The playwrights were the collaborators Mr. Edward Sheldon and Mrs. Margaret Ayer Barnes. The case had been in the courts for several years, and another appeal is expected.

Jan 18: **PARIS—Paris court's ruling on the "Suez" film:** The Paris Court of Referees to-day rejected the application of the Marques de Casa Fuerte, grand-nephew of the Empress Eugenie, and of M. Paul de Lesseps, son of Count de Lesseps, the builder of the Suez Canal, for the withdrawal of the film *Suez* (according to the Paris Correspondent of *The Times*). The film, contended the applicants, presented the Empress and Count de Lesseps in an unfavourable light. In the course of his judgment the Chairman of the Court said :—

Granted that this film, which has no literary, artistic, or historical claims, is in part erroneous, far-fetched, and naive, yet it contains no sentence calculated, in the minds of the audience, to damage the memory of the Empress and of Count de Lesseps. There is, therefore, no reason to call for the withdrawal of the film, which though strange, opportunely reminds France that the Suez Canal is a French achievement.

Jan 20: **LAHORE—Shows by Bombay-China Aid Committee:** The Bombay-China Aid Progressive Film Committee (Lahore Branch) has arranged to present to the public films depicting the struggle that is being carried on in China and Spain. The proceeds of the shows will go to help the Indian Ambulance Unit in China.

The pre-view of the films was given here this morning at the Plaza theatre.

Jan 23: **ALLAHABAD—Bill for compulsory show of news-reels in U.P. Assembly:** It is reliably understood that the Hon'ble Minister of Education is contemplating shortly to introduce a Bill in the U.P. Assembly making it obligatory on the cinema houses in the districts of the Province to show news-reels and educational serials along with their usual films daily. It is said that the Central

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Government is ready to transfer the control of the cinema houses to the Provincial Governments.

Jan 25: **LONDON**—The Indian Rope trick film wins in England: A bronze medallion has been presented to Mr. Stanley Jepson, of Bombay, by the Institute of Amateur Cinematographers here for his film of the Indian "Rope Trick".

He has also been awarded a bronze medallion for his film "Retribution".

The awards were presented by Miss June Clyde, the well-known film star, to a representative of Mr. Jepson.

A 30-minute monochrome film of the famous Indian Rope Trick is mystifying the adjudicators in the annual competition of the Institute of Amateur Cinematographers here.

The film, which has been submitted by Mr. Stanley Jepson of Bombay, is among the many entries competing for prizes and a cup, which Mr. Alexander Korda, the well known film producer, has presented to the Institute.

Officials of the Institute are agreed that the picture seems a "fake", but are at complete loss as to how it is done.

"We could understand seeing such a feat in a professionally produced film with all the faking resources of the studio," *Reuter* was told, "but how an amateur has managed it we cannot guess."

A "fakir" and his boy appear on the screen first. The fakir throws a rope into the air so that it stands up as straight as a flagstaff, and the boy shins up the rope and disappears.

Then the fakir, clenching a sword between his teeth, swarms up the rope and makes cutting gestures with his sword. Bits of the boy—a skull and severest bones—fall to the ground.

The fakir then slides down the rope and brings out a cloth with which he covers the bones. After making a few mystic sweeps over the cloth, he whips it away to reveal the smiling boy.

The results of the competition are to be judged at a banquet at the May Fair Hotel. There are many entries from overseas. At present, a film of Sydney Harbour Bridge, submitted by an Australian competitor, is regarded as the favourite.

Jan 27: **RELEASES**—"Adhikar" (Hindi) with P. C. Barua, Jamuna and Menaka at Sagar (Madras) and "Jailor" (Hindi) with Shorab Modi at Star. (Madras)

Jan 28: Release at Wellington, Madras, of "Toofan Express" (Hindi) with Jal Merchant and Rajakumari.

Jan 29: The Bengal Motion picture conference held its first session at Faridpur. The opening ceremony was performed by Mr. B. N. Sircar, Managing Director of New Theatres Ltd. Mr. Anadinath Bose, presided.

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Jan 31: Opening of a new Cinema, Venkateswara Talkies, Rajahmundry, by Mr. A Kaleswara Rao, Parliamentary Secretary.

Feb 1: Release of "Secretary" (Hindi) with Madhuri and Trilok Kumar at Select.

Feb 3: Release of "Madurai-Veeran" (Tamil) at Silver Jubilee, Madura and Krishna Talkies, Karaikudi.

Feb 4: Release of "Bhaktha Jayadev" (Telugu) of Andhra Cinctone at Broadway Talkies.

Dance recitals of Menaka at New Elphinstone.

Release of "Soldier's Wife" (Tamil) and "Asatta Veera Manavi" (Tamil short) at Paragon, Madras.

Feb. 9: Trade show of "Bhaktha Jayadev" (Telugu) at Broadway.

Feb 9: BOMBAY—Author of "Drum", interviewed at Bombay: Mr. A. E. W. Mason, author of the "Drum" the film version of which gave rise to a controversy in India, and author of "Broken Route" depicting life in the North West Frontier, passed through Bombay by the "Strathallan" en route to Colombo.

Mr. Mason said he could not understand what was the objection to the film version of his book which he affirmed was pro-Muslim and pro-Frontier.

Over seventy, Mr. Mason is now engaged on his twenty-seventh book.

Feb. 10: Prakjyothi Films Ltd. and Cine Workers' Ltd, Madras have taken charge of Karthikeya Films Studio, Adyar.

Feb. 10: Release of "Raja Gopichand" (Hindi) with Chandrakanta, Ratnaprabha, Usha and Leela at Star, Madras.

Feb. 11: Release at Kinema Central of "Veer Ramani" (Tamil) (of Mohan Pictures, Bombay) featuring K. T. Rukmani and Sreenivasa Rao. Press show of the picture was given at Broadway Talkies, Madras on Dec. 28, 1938.

Feb. 14: Press and trade show of "Venkateswara Mahatmyam" or "Balaji" at Broadway Talkies Madras. The picture is being released in several District centres from Feb. 14th onwards.

Feb. 17: One killed and several injured in a melee at a Calcutta theatre, owing to a rush for advance booking.

Feb. 18: Death of Mr. A. Narayan, Pioneer film producer of Madras.

ENGLISH PICTURES

MINERVA—'Georgious Hussy',—A. M.G.M. picture starring the worlds No. 1 love team, 'Joan Crawford and Robert Taylor, will be shown at Minerva from Saturday 18th Feb. 1939. It is a splendid Photo-Play, containing the thrills of a mighty entertainment. It was directed by Clarence Brown. Walt Disney's colour cartoon also will be shown at this theatre from 18th inst.

It is a story of tempestuous Peggy O' Neul who threw Washington into an uproar during the fiery administration of Andrew Jackson.

Michael Strogoff—It is a Radio picture featuring: Anton Walbrook, Elizabeth Allan and Margot Grahame.

ROXY—The following pictures will be shown at Roxy during the coming weeks:

White Banners—It is a powerful human drama featuring Claude Rains and Jackie Cooper.

My Lucky Star—It is a musical comedy with Sonja Henie and Richard Greene in the cast.

NEW ELPHINSTONE: The Lady and the cowboy—is a dynamic story featuring Gary Cooper and Merle Oberon.

Sixty glorious Years—beautiful technicolour picture with Anna Neagle, Anton Walbrook, C. Aubrey Smith and Goudon Harker. It is the story of Victoria the Great, authentically produced, against historical backgrounds.

WEST END—A Yank at Oxford is a refreshing romance starring Robert Taylor, Vivien Light and Maureen O' Sullivan:

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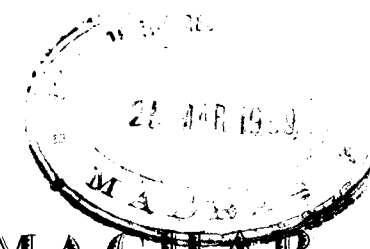
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THE OFFICIAL ORGAN OF THE MADRAS FILM LEAGUE

DEVOTED TO FILM INDUSTRY & ART

Vol. II

MARCH 1939

No. 9

Entertainment Tax

THERE seems to be no end to the number of impediments in the growth of cinematography in India. The latest in the list is what the Government of Madras have thought fit to impose namely a fresh Entertainment Tax on admission fee of annas four and below. What is worse, the tax is to be levied throughout the presidency whether local bodies who had been in charge of the tax proceeds hitherto, want it or not. This new levy is the strangest ever heard of in any corner of the world—not to speak of other provinces in India. Perhaps the Government have completely lost sight of the fact that Cinematography is as important a poor man's amenity as the Radio. Already film trade in this province is subject to several severe handicaps which are found quite detrimental to its proper growth and the newest measure, will, we apprehend squeeze the very life from out of this industry. We, however hope that the Government will reconsider their decision and abandon the levy of this menacing penalty on the poor man's amenity, as has been suggested by the Madras Film League. We also trust the authorities will take the representations of the film trade into account, in regard to the procedure to be followed in collecting the tax.

FILM LEAGUE'S ACTIVITIES

MADRAS, March, 10

Under the auspices of the Madras Film League, a meeting of film business people was held at the Y. M. I. A., George Town, Madras, at 5-30 p.m. on Thursday 9th March 1939. Rao Bahadur P. Sambandam Mudaliar, Vice-president of the League, presided.

Among those present were: Mr. Burjorji (Proprietor, West End), Mr. Mahimwala (Manager, New Elphinstone), Mr. K. N. Sundaresan (Manager, Aurora Film Corpn.), Mr. Thangavelu Naicker (Manager, Minerva), Mr. Nariman Mistri (Manager, Roxy Talkies), Mr. R. Z. Emin (Manager, Select Talkies), Mr. S. G. Iyer of "Movie Herald" and Mr. V. Rama Rao, (Hony. Secretary).

The late Mr. A. Narayan

Rao Bahadur P. Sambandam Mudaliar moved the following resolution which was passed, all standing.

This meeting places on record its deep sense of sorrow at the premature death of Mr. A. Narayan, pioneer film producer of South India, and conveys its heartfelt condolences to Mrs. Narayan and other members of the bereaved family.

This meeting resolves that the following do constitute a committee to concert such measures as are necessary for perpetuating the memory of the late Mr. A. Narayan. The committee to consist of the following: All those present, Mr. M. T. Rajen and Mr. K. Subrahmanyam with powers to co-opt.

ENTERTAINMENT TAX

The meeting then discussed the proposed Entertainment Tax and passed the following two resolutions:

This meeting views with deep concern the rates and terms of the proposed levy of tax on entertainments and requests the Government of Madras that in view of the fact that cinema is the poor man's amenity, they may abandon the proposal of imposing any tax on admission fee of annas four and below as is the case in other presidencies in India.

This meeting requests the Govt. to adopt the same procedure in the matter of collection of the Entertainment Tax as it is in existence at present in the city of Madras namely that the proprietors of cinemas pay a reasonable security to the Govt. and submit their returns once a week along with their remittance of the tax collected by them.

With a vote of thanks, the meeting terminated.

Cover Page: Miss, KANCHANAMALA in Vauhini's "Vandematharam".

ENTERTAINMENT TAX

Madras Government's Bill

MADRAS, Mar. 8.

THE Madras Government have published to-day a Bill to impose a tax on amusements in the Presidency.

Following is the Statement of Objects and Reasons appended to the Bill:

The object of this Bill is to provide for the levy by the Provincial Government of a tax on amusements and other entertainments. Such a tax is now being levied in Bengal, Bombay, Bihar, the United Provinces and the North-West Frontier Province.

Certain local bodies in this Presidency are now levying a tax under the Madras Local Authorities Entertainments Tax Act, 1926 (Madras Act V of 1927). It is proposed to repeal this Act and to provide for the levy of a provincial tax throughout the Presidency, the local bodies now levying the tax being duly compensated by the payment to them of a sum equivalent to the average net annual income derived by them from the tax during the three years 1936-37, 1937-38 and 1938-39.

The tax will be levied on all payments for admission to entertainments at rates representing approximately 12½ per cent. of such payments.

The provisions in the Bill are mostly based on those contained in the Madras Local Authorities Entertainments Tax Act, 1926. Certain provisions based on the Acts of other Provinces have also been added.

The Bill comprises 20 clauses.

In the definitions clause the term "admission" is defined as including "admission of a spectator or one of an audience, and admission for the purpose of amusement by taking part in an entertainment." The term "society" includes "a company, institution, club or other association of persons by whatever name called" and the term "entertainment" includes any 'exhibition, performance, amusement, game, sport or race to which persons are admitted for payment.'

RATES OF TAX

Clause 4 of the Bill, which stipulates the rates of the tax provides: Except as otherwise expressly provided in this Act, there shall be levied, and paid to the Provincial Government, on all pay-

ments for admission to any entertainment, a tax at the following rates, namely :

where the payment, excluding the amount of tax.

- (i) is not more than two annas—three pies :
- (ii) is more than two annas but not more than four annas—six pies :
- (iii) is more than four annas but not more than six annas—nine pies,
- (iv) is more than six annas but not more than eight annas—one anna :
- (v) is more than eight annas but not more than twelve annas—one anna and six pies ;
- (vi) is more than twelve annas but not more than one rupee—two annas !
- (vii) is more than one rupee but not more than two rupees—four annas :
- (viii) is more than two rupees but not more than three rupees—six annas :
- (ix) is more than three rupees but not more than four rupees—eight annas :
- (x) is more than four rupees but not more than five rupees—twelve annas ,
- (xi) is more than five rupees—Twelve annas in respect of the first five rupees and four annas for every rupee or portion thereof in excess of the first five rupees,

EXEMPTION FROM TAX

Under clause 1 the tax is not leviable on payments for admission to any entertainment where the Provincial Government are satisfied

(a) that the entire gross proceeds of the entertainment are devoted to philanthropic; religious or charitable purposes without any charge on such proceeds for any expenses of the entertainment ; or

(b) that the entertainment is of a wholly educational character ; or

(c) that the entertainment is provided for partly educational or partly scientific purposes by a society not conducted or established for profit ; or

(d) that the entertainment is provided by a society not conducted for profit and established solely for the purpose of promoting the public health or the interests of agriculture or of a manufacturing industry, and consists solely of an exhibition of articles which are of material interest in connection with questions relating to public health or agriculture, or of the products of the industry for promoting the interests of which the society exists or of the materials, machinery, appliances or foodstuffs used in the production of those products.

The Provincial Government may, by general or special order,

exempt any entertainment or class of entertainments from liability to the entertainment tax.

Clause 6 states :

Where the Provincial Government are satisfied that the whole of the net proceeds of an entertainment are devoted to philanthropic, religious or the charitable purposes, and that in calculating the net proceeds, not more than twenty-five per cent of the gross proceeds have been deducted on account of the expenses of the entertainment they shall repay to the proprietor the amount of the entertainments tax paid in respect of the entertainment.

Clause 13 of the Bill provides for payment of compensation to local authorities. It states :

(1) From the proceeds of the tax collected under this Act every year, there shall be paid to each of the local authorities which were in receipt of an income from the tax levied under the Madras Local Authorities Entertainments Tax Act, 1926 during any part of the three years preceding April 1, 1939, a sum equivalent to the average net annual income derived by such local authority during those three years from the tax so levied.

(3) The Provincial Government shall determine the sums which should be paid to local authorities under sub-section (1) and their determination shall be final.

Clause 14 provides for penalties for violations of the provisions of the Act and states that, on conviction by a Magistrate, the proprietor of an entertainment shall be liable to a fine which may extend to Rs. 500, and shall in addition, be liable to pay any tax which should have been paid.

The Bill provides for payment of the tax in a lump, for compounding offences under the Bill and for various other details.

It also seeks to repeal the Madras Local Authorities Entertainments Tax Act, 1926.

“CHITHRA SAMACHAR” ANNUAL—The annual of “Chithra Samachar” a Kanarese film monthly, edited and published by Mr. H. R. Krishnamurthi at Chamrajpet, Bangalore City, is just published. It is an attractive issue with several important features.

“MINNOLI”—The first issue of “Minnoli”, Tamil film periodical published by Mr. K. A. Ganesh, at 6 Luz, Mylapore, is the latest addition to film journalism. Apart from other appreciable features, the publication of cartoons, is the novel innovation of this journal.

APPEAL!

Public and film business people in Madras presidency are requested to urgently pass a protest resolution against Entertainment Tax and send it to Government and press.

2, VENKATACHALA NAICK St.,
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Hony. Secretary, Madras Film League.

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Film Forum:

WHAT'S WRONG WITH OUR PICTURES?

REPLY TO "JAMSHED"

(By HUSSAINY)

To the Editor, Cinema Samachar.

I read in your February's issue "What's Wrong With Our Pictures?" by one Mr. Jamshed and I like to state my views as under:—

Just as Mr. Jamshed, I am also a regular Cinema-goer; but the difference is I go to Hindi and Urdu Talkies most. I have also attended about a dozen of English and American Pictures.

Generally foreign Pictures have no stories with any morals but we find only hugging, kissing and dancing. The women folks on the screen seem to put on as little cloth as possible. Even that little cloth they would avoid if only the Censors would permit them. Whereas if we see the worst of the Indian Films, there will be some moral behind the story. No vulgarity of language or indecent scene.

Now regarding the Picture, Mr. Jamshed refers to, I do not know which Picture he means and so I cannot comment on it. But I should say that Mr. Jamshed does not own a motor car. A bulb horn could be easily fitted on the steering rod and the whole horn might be fitted under the bonnet of the car.

Regarding the love making scene I should say that the Indians are not apt to make love as the Westerners. If Mr. Jamshed had the experience of "Love making" may I know under which "good shady tree" Mr. Jamshed did so?

Regarding the Holi Festival (as Mr. Jamshed is not a Hindu name) one has to see the Holi Festival of different places and played by different sects of Hindus, before one passes any remarks.

Regarding the colour effect I should point out to Mr. Jamshed that the colouring skill is not of the Producer but it is the skill of the Exhibitor.

Regarding the "small points.....the world" I will reply point by point to the criticism:—

1. This is possible upto some extent.
2. It is not possible to make side pictures from business point of view, as the market for the Indian language pictures is very

very small and limited. Whereas the English Pictures have a world wide market and so they can make up the money they spend in producing the "News Reels". Whereas no "Indian News Reel" will be able to make up even 25% of their producing cost.

3. If all the minor details are observed the producing cost goes very high and so the Indian Pictures cannot afford. If Mr. Jamshed was an "Industrial gentleman" he will know that when an article is manufactured and if attention is paid to the minute details the cost goes up very much and cannot stand the competition.

4. I do not understand what is meant by "Dress properly". I think on Indian Stage all actors are properly dressed. Indians do not have the vanity of a Westerner to have separate "Morning Dress, Evening Dress, Full Dress, Half Dress, Sporting Dress, Bathing Dress, Night Dress" etc. Indians are simple and much respectfully dressed—especially ladies, than the Westerners.

I wish that Mr. Jamshed had tried atleast once to direct a film or tried to finance the Production of an Indian Film. I am sure his opinion will be entirely changed.

✓ GLIMPSES INTO "GRIHALAKSHMI"

(By PRAPURNA)

[The writer of this article raises certain doubts on a well-known picture "Grihalakshmi" which has proved a sensational box-office film. The questions asked hereinunder are meant in good spirit and to help prospective film Directors and will, we hope, be taken in the same spirit by Mr. H. M. Reddi - Ed. C. S.]

WHAT WOULD H. M. R. SAY?

Has he not lost centre of interest in the story when he got himself lost with the atmospheric 'shots' of Madras city when he made the heroine cry in streets, 'Is there no God'. Could he achieve the tragic effect he aimed for? No. It was a bit comical and rather over done. None to prevent the poor woman in the street? Is it not a artificial end where he gives car accident. He manipulates to bring down all the characters responsible to the spot, kills one and saves another.

How about the court scene? Is it a realistic, idealistic or exaggerated court. Does he feel justified?

How about the radio music at 2 A.M. Does he want us to believe the radio station is busy all through night? Is the Doctor's character consistent?

The two Bondoms are there; wherever you want. Is this a fancy?

His Khojja doesn't belong to the Telugu land. Is it not?

Please enlighten us. We shall ask for more in next.

INDIAN SONGS FOR FOREIGN PICTURES

BORROS MORROS'S VIEWS

MUSIC making is something behind the scenes, rarely mentioned in the success of a motion picture. The director, photographer, yes even the wardrobe mistress is applauded when a picture achieves fame, but those who wrote the songs for the picture are unsung heroes, of great importance but rarely mentioned.

Yes, the tunesmiths of the movies, by their accomplishments have earned the right to be considered on the same level as those experts whose contributions are of vital value to the screen.

It has taken considerable time to impress upon motion picture producers the fact that good songs can prove to be valuable sales ammunition and box office statistics have proved that.

In this connection, the views of Mr. Borros Morros of Paramount Studio, are valuable. He said that each studio has a large staff of song writers under contract who wrote songs for each film. Mr. Morros, Musical Director, says that if a song writer had especially appealing songs that he would like to sell to the studio, he would be given an audition. At the hearing there would be several successful song writers who know the needs of the studio.

Asked if he believed that songs from India as written by an Indian composer would be usable in American films, Mr. Borros Morros answered that they certainly would. "Perhaps we might add English words but the songs should be left unchanged. We are in need of a different type of music, and perhaps India would be our answer to this" said he.

As long as the screen remains entertainment for millions of people, song writers will be an important adjunct to motion pictures. They are willing to remain unhonoured and unsung, as long as they are working and receiving a most comfortable salary.

INDIAN MOTION PICTURE CONGRESS

The date of the All-India Motion Picture Congress, has been changed from 8th April to 29th April 1939.

"DAYLIGHT SCREEN"

AN INVENTION BY JAPANESE SCIENTIST

TOKYO, Feb. 10

"Splendid Success" is reported to have attended the first public projection of a motion picture on the "daylight screen" invented by Dr. Takeo Shimizu, of the Scientific and Chemical Institute.

The screen, which enables pictures to be shown in lighted rooms or in broad daylight, was perfected after six years of research. It is made of celluloid.

Dr. Shimizu says he began his experiments "because of a desire to rectify the unreasonable necessity of showing motion pictures in dark rooms alone."

Many screens have been devised for use in bright rooms. But Dr. Shimizu's screen, which is to be manufactured on a commercial basis, is said to be unique.

Dr. Shimizu plans to have the screen displayed at the world Fair opening in New York next May.

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INDIA'S PLACE IN EMPIRE FILMS

APPEAL FOR MORE INDIAN FILMS



LONDON, By MAIL.

SIR Harry Lindsay, Director of the Imperial Institute, addressed on Jan 12, a meeting of the East India and National India Associations here, on "India's Place in Empire Films". He showed two short Indian films—"Romantic India", which he described as one of the most popular films in the Empire Film Library at the Institute, and "Song of Ceylon", which he called "the nearest approach to the Eastern mind".

But although India had "a marvellous story to tell", he did not remember ever having seen a single Indian film which told this story perfectly.

The High Commissioner, Sir Firozekhan Noon, fully recognised the valuable role which the library fulfilled in lending its Empire films to schools and societies in Great Britain. He supported their work to the best of his ability in giving them an annual subvention, on behalf of his Government, and in making them grants from time to time for the purchase of new prints of Indian subjects to replace those worn out.

"My hope is", concluded Sir Harry, "that the Government of India, either themselves or through the Indian railways, will revive the policy of producing new film material of India; and secondly, that private producers owning good films of India will agree to place them with the Empire Film Library."

"Indian films are very popular with United Kingdom audiences. At present we have only 50 prints of Indian subjects, compared with 35 for New Zealand, 143 for South Africa, 49 for Australia and 391 for Canada."

"We could treble our existing stock of Indian films and yet fail to meet all claims for them from the 3,500 borrowers on our registers".—*Reuter*.

Referring to Sir Harry's speech, *The Manchester Guardian* of Jan. 13 writes.

There are signs that the ordinary picture theatres are beginning to think poorly of short advertising films, which are weighed in the balance and found wanting in entertainment value. But that depends on what is being advertised, on how the tale is told, and on the kind of audience to which it is offered. In a sense, the "Empire films" on which Sir Harry Lindsay, Director of the Imperial Institute, was speaking on London yesterday are advertising material, but there is no doubt about their successful appeal to

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their own intended audiences. It was the old Empire Marketing Board which got together the first Empire Film Library and built a cinema for it at the Imperial Institute. Soon after the system of distributing the pictures on loan to schools throughout the United Kingdom was begun and extended. Then to the Empire Film Library was added the G. P. O. Film Library, and both of them are administered and distributed from the Imperial Institute. To-day these libraries have nearly 2,000 films, covering 565 subjects, and the borrowings are so vigorous that the institute sometimes finds itself without a single film in stock. The urgent need is to secure more "documentary" pictures of the vivid, instructive, and, properly speaking, entertaining type. Sir Harry Lindsay spoke a little wistfully yesterday of funds that might enable the institute to send its own film unit round the Empire to make its own pictures specially for school use. As it is, the gap must be filled by the enterprise of overseas Governments, or large authorities abroad or at home, who can see the real and lasting value of this kind of "advertising" and allocate some of their revenue in order to foster it.

The "Hindu" comments on Sir Harry Lindsay's lecture as follows:

Lord Hailey indicated in his preface to Sir Harry Lindsay's lecture that France and Holland had made good film records of life in their colonies. In Britain, little has been done to counteract the pseudo-Oriental distortions that are accepted as fact by the public in the commercial cinema houses. In India, there have been frequent protests against such films but it should be realised that the only effective antidote is to make pictures that tell the truth about this country. The "Song of Ceylon" is the sort of documentary film that is wanted. There are, of course, many pitfalls that await the careless producer—he must avoid stressing "Oriental magnificence" on the one hand and squalor on the other.

Some Facts and Figures of World Film Market

LONDON, Jan. 11

BRITAIN has a long road to go before she can hope to capture the American film empire. Mr. Simon Rowson, President of the British Kinematograph Society, has produced some interesting figures to show just how vast the audiences are for the Hollywood product in comparison with those who see British Pictures.

Of the 32 millions who every week visit cinemas in the British Empire, only eight millions see British films. American films are seen weekly in the United States by 86 millions; in the British Empire by 24 millions; in other countries by 30 millions—making a total of about 140 millions.

Mr. Rowson thinks that the total world audience would not be more than 162 millions a week. Out of this, about 150 millions comprise audiences available for English-speaking films.

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Shantakumari In "VENKATESWARA MAHATMYAM" (Telugu)



Suryakumari now acting in "RYTU BIDDA" (Telugu)



Pushpavalli now acting in "VARA VIKRAYAM" (Telugu)

FILM EDITING IS LIKE DRESS-MAKING

HOLLYWOOD FILM CUTTER'S VIEWS

VIOLA Lawrence, one of the most popularly known Hollywood film cutters has made recently an important statement on the art of editing. She says:

"Editing a motion picture, is similar to dressmaking.

"The dressmaker, obtains far more material than will be needed, especially if the dress is unusual and the material scarce, because he knows it is advisable to have too much than not enough. She may run short and not be able to buy more material.

"In the cutting of a motion picture, the material we work with is a collection of 'takes' which the director has made of each scene. Many times the director has filmed a scene ten different ways, because he knows that having many 'takes' is safer than not having the one he would like. There has been the inconvenience of calling players back to remake scenes, and oftentimes they have not been available, so he cannot take any chances.

"As a dress is cut to fit a certain pattern, so is a picture cut to a plot, the pattern written into the script.

"We film editors must 'feel' what the director wishes, in the completion of his picture. We rarely remain in our offices, while shooting is in progress. We are on the set, watching the scenes being filmed, and remaining close to the director, so that we will understand what to cut out of the picture and what to leave.

Snipping off Poor Acting

"Oftentimes a newcomer will give a brilliant performance, upto a certain point. For some reason or other, everything he or she says after that seems to flounder. If we judiciously snip off the poor acting, and leave the better, the newcomer not only remains in the picture but has a good chance to rise to film fame. This is where "the face on the cutting room originated . . . as many faces are left just there. However, if the cutter allows the poor acting to remain in the film, you can readily surmise what happens to that actor.

"To-day most Hollywood stars confess their obligations to the film cutter, for snipping wisely. Trimming an actor's scenes can change the entire destiny of that person.

"To give you roughly, the procedure of the job of cutting a film; Each scene comes to us in the form of two small rolls of film for every scene. Roll number one has on it the 'sound track.' Roll number two is the pictured image. The two rolls are in the abso-



Interesting scene from "BRAHMACHARI" (Hindi) now being released at Gaiety Talkies, Madras.

lute synchronisation, the sound agrees exactly with the sight. By various technical processes the film is assembled and a final 'release negative' made, from which all prints are made.

"For the usual motion picture, we have perhaps three hundred sets of rolls, each roll being a separate scene. These are assembled or linked together, after we have deleted what we consider to be 'no good'.

"The director usually works with the cutter and editor, running off on the screen the scenes which require study and thought. Ofttimes entire pictures are run off before a selected group of director, writers and executives. A conference follows as to any additions, deletions or suggestions.

Fuses of Unused Films

"Barring unforeseen delays, it takes approximately four weeks for a full length motion picture to be assembled and edited. The average 7,500-foot motion picture that you see in your theatre, was perhaps originally 100,000 feet of filmed negative. The film 'left on the cutting room floor' is not wasted. Some of it is used in short films for trailer purposes, to advertise forthcoming attractions. Unusual photographic shots are used for screen backgrounds for other films. There are any number of ways that unused film can be adapted.

"And the film has been cut and edited, it is ready to be presented to the Hays office of Hollywood for censorship. One or two representatives view the film and make copious notes, which usually mean film deletions, and work for us.

"When the Hays Office finally place their stamp of approval, and the picture is ready for exhibition, it is previewed for some three hundred newspaper correspondents. Producers, executives and all of those who are concerned with the welfare of the picture, watch the reaction of the press. If the executives decide that the picture is ready to be released, we are finished with our work. Should there be more changes, we remain to finish what work there is.

"Usually we have some respite between films, as the work is a great strain on the eyes. In cutting and editing a film, we must strain our eyes looking through small film constantly."

Miss Lawrence is in great demand in Hollywood studios, as she is rated one of the most capable of film editors. As this work means so much to the success of a picture, executives are very careful to select only the best for this work. Their salary compares with the motion-picture actors, but they cannot work steadily, due to the great strain of this work.

What's Performing Right Society?

PROTECTION GIVEN TO COMPOSERS OF SONGS

LONDON, By MAIL.

ANYBODY who wants to organise a musical performance or hold a concert at which European music by living composers is to be played soon discovers the existence of the Performing Right Society. He finds that he cannot play any well known tunes without first getting a licence from the Society or its representative.

How does the P.R.S. work and who gets the money that it collects? In the first place, the members of the Society are authors, composers and publishers and it exists to protect their copyright work. They pay no subscription to the P.R.S., but each promises to pay up to one pound sterling if ever it is wound up. Every time a piece of music composed or published by a member is played in public, that member is paid a certain fee which is worked out as his exact share at Copyright House, the headquarters of the P. R. S. in London.

Spike Hughes, himself a musician and composer writes in the "Daily Herald" that in its way the Performing Right Society is a vast trade union, perhaps, the biggest of its kind ever formed, for through its publisher members, it protects some 2,000,000 composers throughout the world.

Small composers who do not qualify for independent membership of the P. R. S., (six published works is the qualification for this) receive their share of performing rights through their publishers.

If you have written one ballad and it is played only once you will get your royalty on it.

Nor are royalties collected for composers only from the British Empire. The P. R. S., is affiliated with similar societies in nearly every country in the world.

Only Russia and some of the South American republics seem to make no provision for composers outside their borders.

These affiliated societies bear titles meaning much the same as Performing Right Society, though not so briefly put.

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"STAGMA" AND "ASCAP"

In Germany they have a Staatlich Genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte. Conveniently, it is known in the copyright world as "Stagma", as the American Society of Composers; Authors and Publishers are known as "Ascap".

Just as these foreign societies collect for the P. R. S., so the British society collects for overseas composers.

The composer gets his royalties from a varied collection of places.

The P. R. S. grants licences to roundabouts with organs, to liners, to piers, to military bands in parks, to municipal and county councils.

The Church of Scotland has a licence, so has the Congregational Union of England and Wales for secular music performed in church halls belonging to these bodies.

A POPULAR FALLACY

To the average man the Society's severity in cases of unauthorised public performance seems a little strict sometimes.

That is because he believes, for some reason, that composers are alone among labourers not worthy of their hire.

He resented, though it didn't affect his own pocket, the B.B.C. having to pay out another £ 137,000 a year to the P.R.S.—ringing the annual total to £ 250,000.

He forgets how the very radio he admires so much as a Wonder of Modern Science has affected the composer's living during the last 15 years.

In 1923, a composer might make £ 1,300 out of his music. To-day, with 10 times more people hearing it, he may earn only £ 400.

To-day, indeed, the composer cannot sell music, by the piece; he has to sell its performance, and the P. R. S. is there to see that he gets his money.

PROPRIETORS' PROTEST AGAINST TAX

NO CINEMAS IN PARIS

PARIS, By MAIL.

THE cinemas in the capital remained closed for the third day in succession on Jan. 6. The closing of the cinemas has resulted from the proprietors' dislike of new taxation necessitating, they claim, an increase of 50 per cent in the price of seats which they do not wish to inflict on the public. The Deputy Premier, M. Chautemps, has agreed to the new tax being suspended pending the result of an inquiry into the taxes and finances generally, but he has stipulated that the cinemas should work.

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FILM INSTITUTIONS

PRABHAT NAGAR NEWS:—During last month visitors to Prabhatnagar have been running into a number of police constables and officers in uniform bustling about the studio grounds. Some of the visitors were much impressed by the smartness of these men at parade, but most of the others became curious—if not nervous—about their presence and moved about uneasily, asking a volley of questions to the studio guides, until a notice had to be pasted near the gate, assuring that the police force was only membered by the company's staff itself, specially being trained to take part in Mr. Shantaram's forthcoming social picture. Novelty in them, ideas and presentation, is the key-note of the picture. Rehearsals, lighting tests and other preliminaries having been completed, the shooting of: "**LIFE'S FOR LIVING**", began.

It's Mr. Shantaram's great social—It has started work on the elaborate street set erected in the main studio. Mr. Shantaram hopes to place a new and inspiring ideal before the public in his new picture.

After thorough research, Mr. Shivaram Vashiker has just completed the story and dialogues of "Dnyoneshwar", the next vehicle of those stalwarts in direction, Messrs Damle and Fatelal. Casting and other details are being attended to by the busy directors who hope to bring the picture to the level of "Tukaram".

Enthusiasm prevails in the studio about the ensuing Motion Picture Congress. Enquiries are pouring in at the office and many members are being enrolled.

✓ **RYTU BIDDHA: Technicolor Features** Director Ramabrahmam is trying his best to make his second social picture for the Sarathi Films Limited a tremendous success in every aspect of the production side. Besides experimenting on the introduction of country Music and classical dances, and special photography to capture the natural beauty of the country, he is projecting the shooting of a considerable length of his film in technicolor. Sait Shiraj Ali Hakim, one of the most interested Directors of the Sarathi Films Limited, and Proprietor of the Famous Cine Laboratory of Bombay, has been specially requested to arrange for the services of an expert for this purpose. The shooting in this connexion will commence at the Motion Picture Producers' Combine Limited, Spring Gardens, Mount Road, Madras, in the second week of March.

It is likely that the color side of Rytu Bidda will include Srimati Suryakumari, South India's liveliest screen star, well-known for her very first pictures all over Tamil Nad, and who is now making her debut into the Telugu screen.

Suryakumari is proving to be a star of unlimited capabilities with the easiest and the happiest voices on this side of the country and a mobile countenance registering the subtlest and the most delicate feelings that she has to render on to the screen in her difficult role as the Daughter of a peasant leader (featuring T. Raghavachari of Bellary) who measures his strength with a Maharaja (G. V. Sitapathi) and becomes the target of his mighty wrath.

MAYA MACHINDRA: Here is a story of absorbing interest to the lovers of mythology, especially in Southern India. The story is told with such lure, such charm, such grandeur and such poignant appeal, that it is bound to reach deep into the hearts of all, fond of Tamil Talkies.

It is woven round the amazing story of the great sage, Machindranath, whose adventure is Kamrupdesh and his ultimate victory over the youthful queen is magnificently portrayed in a series of highly dramatic sequences. The real motive of Machindranath's adventure is however remote from what we think. The incident following the meeting between Machindranath and the queen and all that takes place in Kamrupdesh, is a lesson in disguise, to teach the disciple the true significance of "Sansara Maya". It serves to illustrate the doctrine that 'Maya' or Illusion, as we experience in this world, is a bar to spiritual progress. Where woman is the chief cause of distraction, the way to perpetual peace lies in absolute communion with God. Such a thing is not only supercharged with entertaining elements but is also calculated to exult many thousand hearts. The beauty of the weaving lies in its varied conflicts, which have been thoughtfully utilized to enhance its dramatic force and intensity.

The cast is crowded with only those chosen talents who are at the height of their fame and the performance of each player easily reaches the highest water-mark of perfection.

Such a costly and elaborately produced super-entertainment, comes once in many years: and one feels sure, the picture-goers in South India, are waiting with feverish anxiety, to note down the date of its gala opening.

"Maya Machindra" comes direct from "Metropolitan Pictures"—the Home of "Quality Production", with the hallmark of guarantee from the renowned producer, Mr. B. L. Khemka. The credit for its magnificent direction, however, goes to the famous director, Raja Chandra Sekar, whose previous triumph, Tamil Daksha Yagna is still fresh in our memory.



Scene from "VANDEMATHARAM" (Telugu)
of Vauhini pictures.



KRISHNA VENI
in Jaya Films' picture

POTENTIALITIES OF MOTION PICTURE: Part Played in Social Sciences

(By Dr. FREDRIC M. THRASHER)

THE potentialities of the motion picture as an instrument of education have never been realized either by educators or by laymen. In no field is this lack of realization more marked than in the social sciences. The well-made motion picture is one of the most effective of all educational devices, not only in imparting information but in stimulating the emotions and changing social attitudes which are the very dynamics of social action. This fact is recognized practically by the oft-expressed fear of propaganda in motion pictures. Soviet Russia is one of the few countries in the world practically attempting a full utilization of the motion picture in the achievement of its social objectives.

In no other place on the globe can the motion picture serve a more useful purpose as an instrument of education than in America where social changes have been too rapid and too pronounced to enable social institutions to keep pace with them.

Any unbiased survey of a typical American community just now reveals widespread social disorganization. An impartial observer of American life before the depression and indeed before 1914 could not have missed the fact that social disorganization was a striking characteristic then as well as now. The problem, therefore antedates both the depression and the War. It is more or less inherent in a social order motivated largely by "rugged individualism." Briefly it grows out of the fact that many important social functions have been performed by institutions lagging far behind the demands made upon them because of swiftly changing economic and social conditions. Another important element in the situation is the fact that most of our social institutions are strongly motivated by institutional ideals and policies which have been formulated independently of the rest of the community. The result has been the development of a social order whose fundamental characteristic is disorder. In spite of some significant exceptions here and there, social disorganization is prevalent and outstanding in the United States and with all its evil consequences of wasted man-power and resources and of social maladjustment and privation, it is a blasting indictment of a country that advertises so enthusiastically its achievements in the field of education, social work, and community organization.

We are finally beginning to realize that some of our special problems such as crime and juvenile delinquency which have per-

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SHAKTI MAYA

depicting the fight for superiority between

SHAKTI & SIVAM

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7, Bells Road, Madras.

sisted for many years are not due to the entrance into the picture of new forces growing out of war economic crisis. On the contrary they are merely persistent and costly results of basic community disorganization which has been little affected except to be made somewhat more acute either by war or depression. Now to come to the point, the trouble is exactly this : that delinquency and crime along with other social problems have lacked a community planning approach which long ago should have pointed a way to their adjustment. This is but one example of many social problems pressing for a solution—many of them so serious that they threaten the very fabric and structure of a democracy with the danger that they may even undermine the basic elements in our civilization.

These problems are encountered in every field of the social sciences—economics, political science, and sociology. They include the problems of capital and labour, unemployment relief, slum clearance, living wages and decent working conditions, farm relief, social insurance and security, and many others in which definite economic issues are involved. In addition there is a whole series of problems related to the functioning of democratic governmental institutions; the dangers of Fascism; centralization versus decentralization of governmental functions; and graft and political corruption particularly in local government and municipalities. The field of sociology likewise embraces many problems of grave importance such as divorce, racial relations; immigrant heritages and cultural conflicts, crime, and community disorganization growing out of the social inadequacy and lack of articulation of social institutions.

Effective teaching in the social sciences demands that these problems be presented fully and impartially and that school children be given a thorough knowledge of the issues involved so that these children as adults may be prepared to participate intelligently in the solution of these problems. Adult education in the social sciences is also necessary, if these serious social maladjustments are to be overcome. In both instances there is no more potent instrument of education than the motion picture.

Teaching in the social sciences—civics, economics, and sociology—may be deadly dull. Such teaching may indeed result in the ability of a child to pass a pencil and paper test on institutions as they are theoretically supposed to be, but it takes something more than academic testing to make democracy effective. Social science teaching needs to be rejuvenated and there is no single teaching device which can make it come to life so effectively to as the motion picture.

Democracy can be made to live on the screen, to live ideally and practically in a vivid way that will leave indelible impressions upon the plastic mind of youth. Its strength and weakness can be brought out by the scientific knowledge and balanced judgment of the social scientist in co-operation with the expert techniques of the

COMING SHORTLY TO THE SCREEN

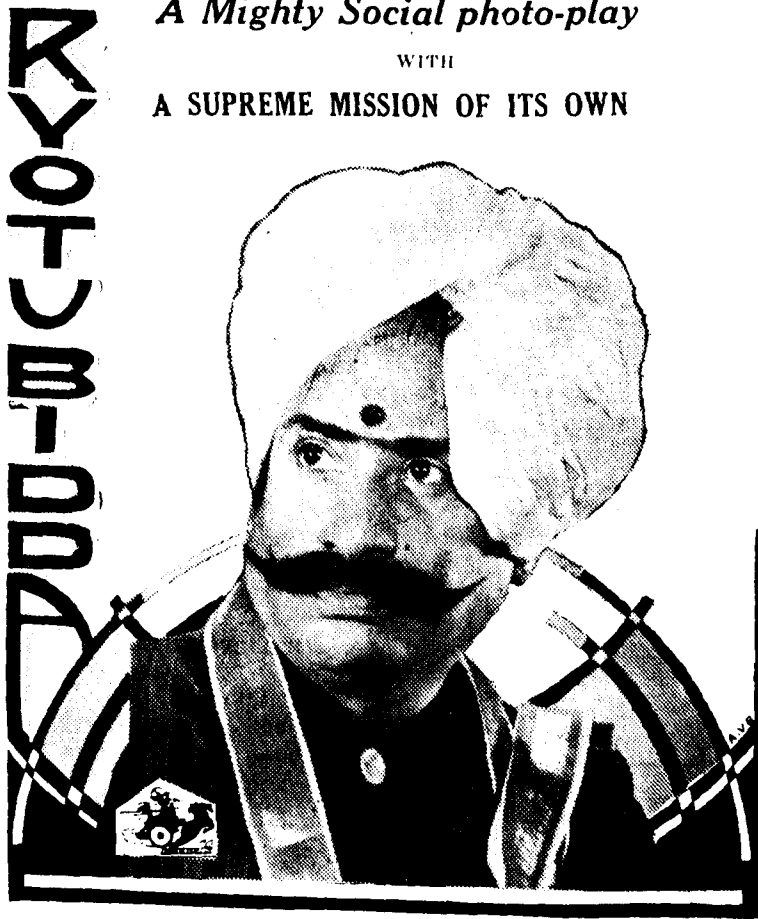
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scenarist, the scenic artist, the director, the actor, and the camera-man.

It is admitted that two distinct purposes are to be served in motion pictures used as instruments of visual education in the social science field. The first of these is one of imparting knowledge and achieving clarity of explanation. Such a problem would be that of making clear the operation of a government unit, or describing the working of a prison, or presenting graphically the cost of war in economic terms. The animated cartoon has a very important place in this type of educational picture.

It is not enough, however, for the pupil to have a clear grasp of the functioning of social institutions, important as this may be. It is equally important that both children and adults be given, in addition to an understanding of social problems a will to act with reference to these problems and institutions. Not only must they understand democracy, but they must believe in democracy, must support its institutions and must participate actively and constructively in democratic processes. It is not enough to have a clear comprehension of the meaning and necessity for the juvenile court, guidance clinic, probation and parole, and community reorganization for crime prevention. There must be, in addition, an active opinion and support of these social devices which will maintain them efficiently. Citizenship, therefore, does not depend upon information alone, but upon the habits of feeling and acting which are deeply rooted in our sentiments and attitudes.

It is here that the motion picture has a prime function to perform, because it has demonstrated that it can create sentiments, that it can change attitudes. Motion pictures can make us hate the Negro or can create in us attitudes of tolerance and co-operation. They can make us love our parents and show consideration for them. They can make us hate war or love it. They can make us friendly and tolerant of diverse nationalities and economic and social strata in the population, or they can create in us disdain, fear, and distrust. They can make us appreciate the contribution of science to human progress and generate attitudes of respect for and support of scientific research. A good example of this very thing is *The Story of Louis Pasteur*, one of the greatest pictures ever made in Hollywood. The significance of this picture is not that it presents the accurate techniques of science, but that it is deeply touching, that it moves its audience to tears for social values that are truly significant and not the maudlin sentimentality of the "tear-jerker." This is the educational talking film par excellence. There is one other great educational film that stands in the same class, but whose fundamental purpose is clarity of explanation presented with dramatic cogency; that is *The Human Adventure*, the great story of Dr. Breasted's reconstruction of the human past in Egypt Assyria, and the other countries of the near East. *The Story of Louis Pasteur* and *The Human Adventure* are the greatest educational films which have ever

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been produced and each stands as a type with its own standards of excellence.

It is obvious, therefore, that the motion picture is a powerful instrument and that it may be used by the unscrupulous self-seeker as well as by the social scientist whose only desire is to develop substantial citizenship and ultimately to solve social problems.

The use of the motion picture as instrument of education in the social science fields raises the question as to whether there is a difference between propaganda in the motives and education for social efficiency. The answer to this question depends entirely upon one's point of view. What would be considered wholesome education by some persons undoubtedly would be thought of as dangerous propaganda by others. Perhaps there is no line of demarcation between propaganda and education, but if we wish to make a distinction may it not be that propaganda is that type of education through which selfish interests attempt to put across some particular idea or programme without the public being fully aware of its implications, legitimate education in the social science field means thorough and impartial understanding of social issues grounded in clear comprehension of social structures and social processes.

Progress in the development of films for social science teaching has been very slow. Yet some things have been done more or less fortuitously both in shorts and feature length films which, if properly used by skillful teachers, have real educational value in this field. Such films as *I Am a Fugitive from a Chain Gang*, the MGM crime shorts, *The Road to Life*, *The Mayor of Hell*, *Wild Dogs of the Road*, *Are These Our Children?* and a number of others have real significance in the field of criminology. The American social hygiene film, *Damaged Lives*, represents a good beginning in the public health field. The animated peace film *Why?*, the documentary film, *The First World War*, *All Quiet on the Western Front*, *Hell on Earth* and others may be used effectively in discussing the problems of war and peace. And there are many others that have social implications worthy of discussion.

But these films only give us the faintest notion of the tremendous new field in the social sciences which can be opened up both within and without the school. The important social science scenarios are yet to be written. The important social science films are yet to be made. Those which are successful and effective either in single features or in separate films will present the clear exposition of the principle of the development of emotional drives and social attitudes which will create good citizenship, reinforce our democratic social fabric, and promote social progress.

—(Courtesy National Board of Review Magazine).

Film Diary

NOTE THE DATES

- Feb. 16: "Adal Padal" (Tamil) annual publication.
 Feb. 17: Releases at Sagar (Madras) of "Postman" (Hindi); and at Wellington (Madras) of "Divorce" (Hindi).
 Feb. 19: Benefit show of "Modern Times" (Charlie Chaplin) at the Wellington Talkies in aid of Poor Boys' Fund.
 Feb. 20: Hold up at a Calcutta Cinema theatre, foiled by a resourceful lady clerk.
 Feb. 20: Prime Minister of Madras announced of the Provincial Entertainment Tax in the course of his budget speech.
 Feb. 23: Opening of Regal Talkies, new cinema house for Madras by Mr. J. Craig Harvey of Madura Mills Co. Owners of the Cinema are: Mr. N. R. Narasimha Iyer and Mr. N. R. Srinivasan—Managing Directors of Madura Talkies Ltd.—"Victoria the Great" was screened here.
 Feb. 24: Film League's statement to the press Re: Entertainment Tax proposed to be levied by the Govt. in Madras province.
 Feb. 25: Tea Party at Kartikeya Studios, Adyar in honour of Hon'ble Dr. T. S. S. Rajen, Minister for Public Health—His speech was recorded for a topical film called "Sri Sailsa Yathra"
 Release at Broadway, Madras of "Balaji" or "Venkateswara Mahatmyam" (Telugu).
 Release of "Sixty Glorious Years" (R.K.O. Radio English Picture) at New Elphinstone.
 March. 1: Indian Motion Picture Congress (of Bombay) Committee gave a Dinner Party to members of the Inter-University Board at St. Xavier College, Bombay.
 March. 3: Release of "Poornima" (Hindi) Prakash Picture's film at Sagar and "Gay Bandit" or "Laheri Lutera" (Hindi Navin Chandra Picture) at Select.
 March. 4: Release of Orr's "Vishnu Leela" (Tamil) at Paragon. "Suez" (English—20th Century) at Roxy. "Vagabond Lover" (Hindi) at Wellington.
 March. 9: Madras Film League's meeting at the Y. M. I. A. George Town, Madras in connection with Provincial Entertainment Tax and condolences to late Mr. A. Narayanan.
 March 10: Release of "Bhabi" (Hindi) of Bombay Talkies at Star: "Abighan" (Hindi-New Theatres) at Sagar and of "The Rifle Girl" (Hindi Suroj Picture) at Select.
 March 11: Release of "Madurai Veeran" (Tamil) at Kinema Central.
 March 16: Release of "Jothi" or Ramalingaswami (Tamil) Jothi Pictures, Madras at Paragon.

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